

BRONX SURVEY



N.Y.C. LANDMARKS PRESERVATION COMMISSION
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LANDMARKS PRESERVATION COMMISSION

BRONX SURVEY REPORT

Prepared by the Community Development Survey Staff

Edwin Friedman - Director of Planning and Field Services
Meredith Sykes - Director of Survey

Community Development Staff:

Luella Roddewyn
Rachel Carley
Andrew Dolkart
Peter Kunz
Sarah Latham
Gloria McDarragh
Paul Sachner
Karen Vaughan

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MORRIS PARK

Claremont
Park

CROTONA
PARK

LONGWOOD

SOUTH and
CENTRAL BRONX

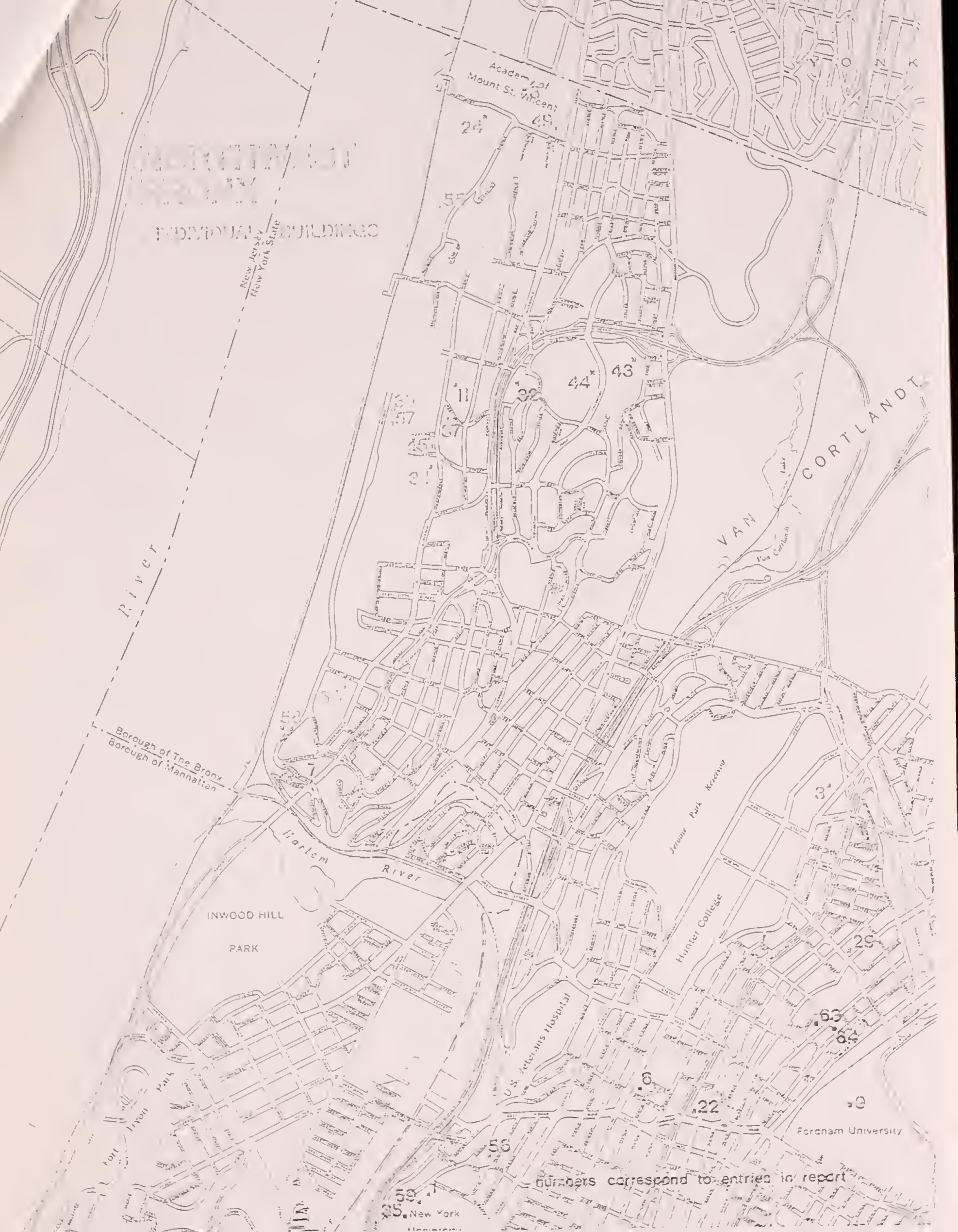
POTENTIAL HISTORIC
DISTRICT BOUNDARIES

INDIVIDUAL BUILDINGS

North
Brother
Island

numbers correspond to entries in report

South



ACADEMY OF
MOUNT ST. VINCENT

INDIVIDUAL BUILDINGS
New Jersey
New York State

River

Borough of The Bronx
Borough of Manhattan

INWOOD HILL
PARK

Harlem
River

Academy of
Mount St. Vincent

VAN
CORTLANDT
Park
Van Cortlandt

Jerome Park
Reservoir

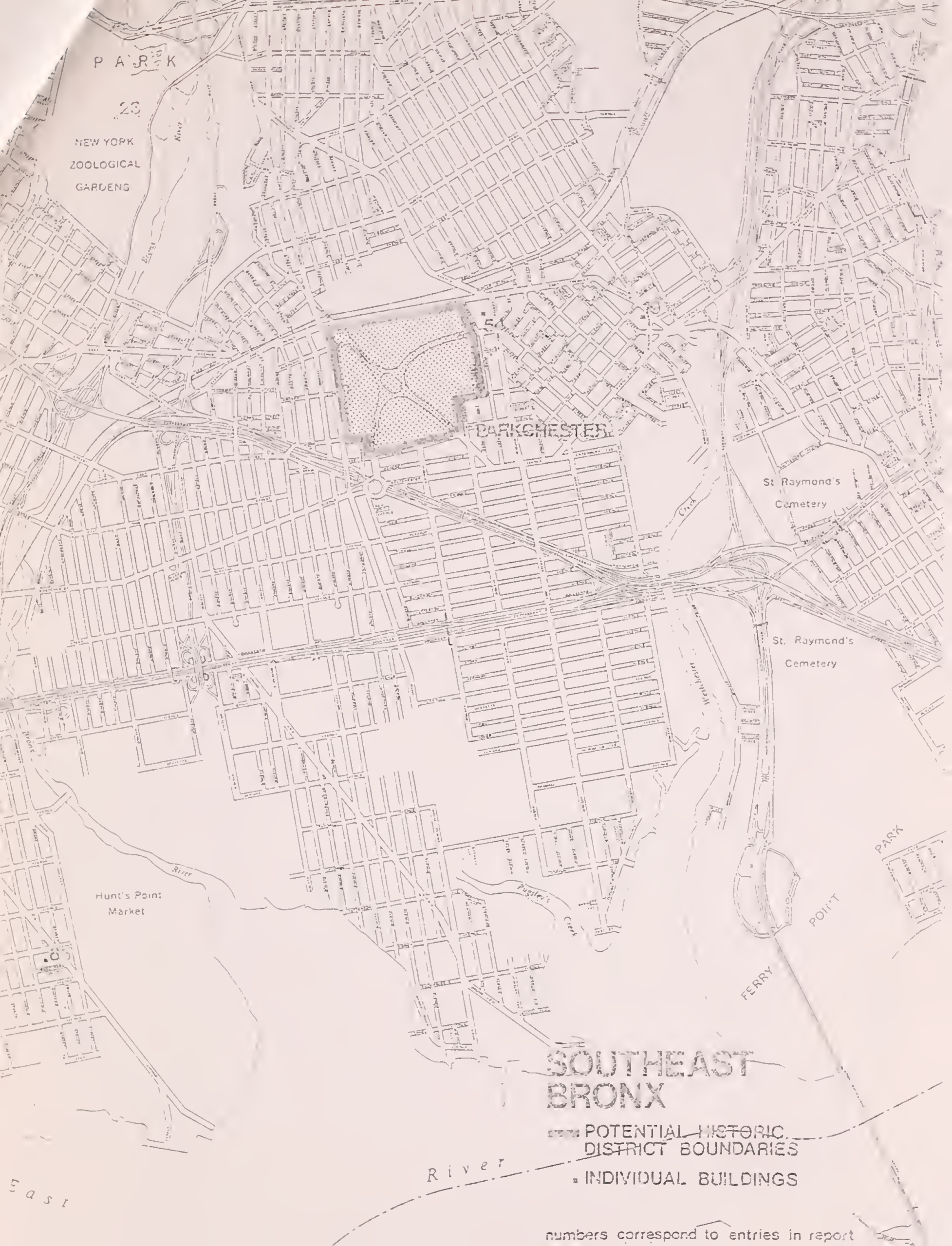
Hunter College

U.S. Veterans Hospital

Fordham University

numbers correspond to entries in report

New York



PARK

23

NEW YORK
ZOOLOGICAL
GARDENS

PARKCHESTER

St. Raymond's
Cemetery

St. Raymond's
Cemetery

Hunt's Point
Market

SOUTHEAST BRONX

POTENTIAL HISTORIC
DISTRICT BOUNDARIES

INDIVIDUAL BUILDINGS

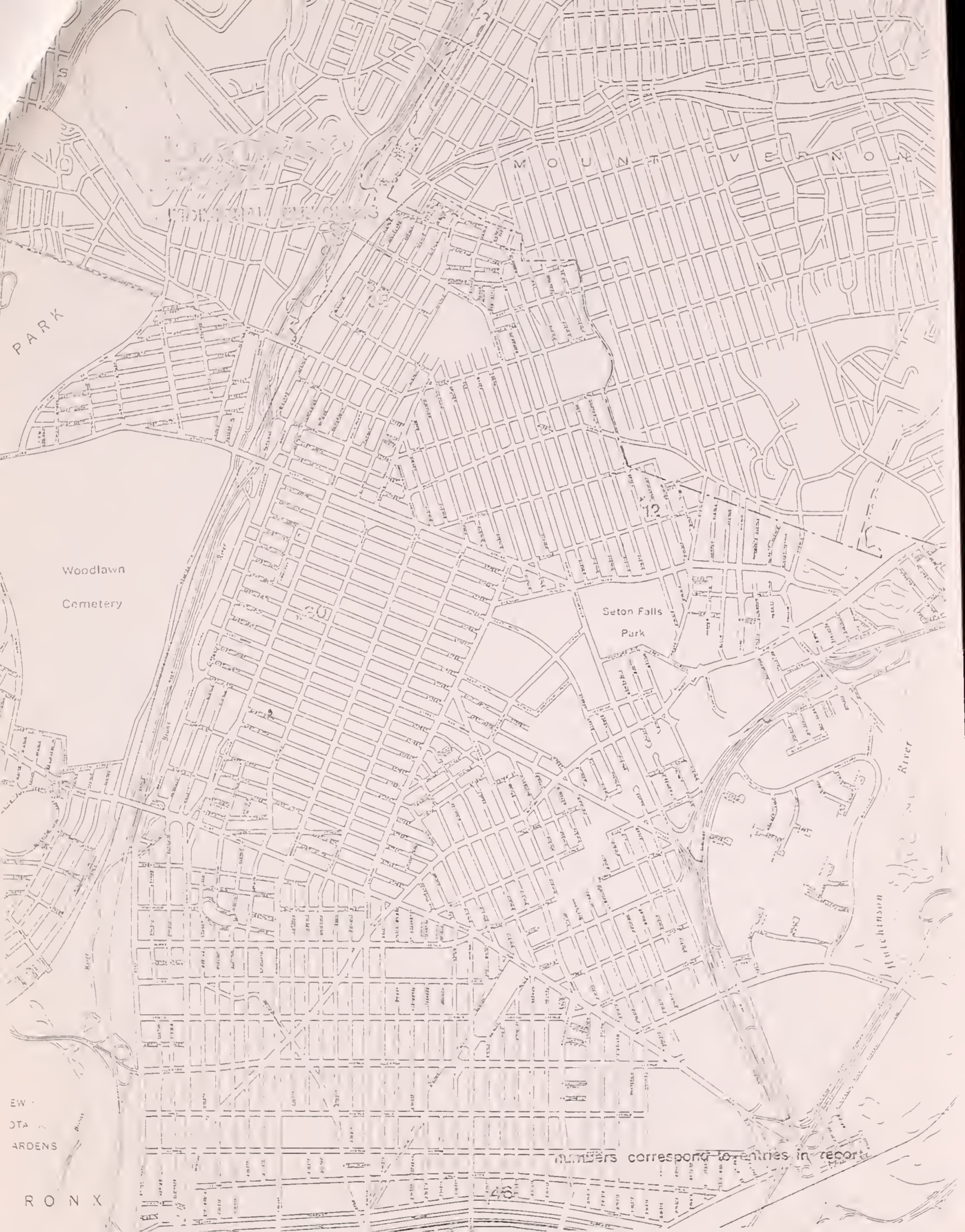
River

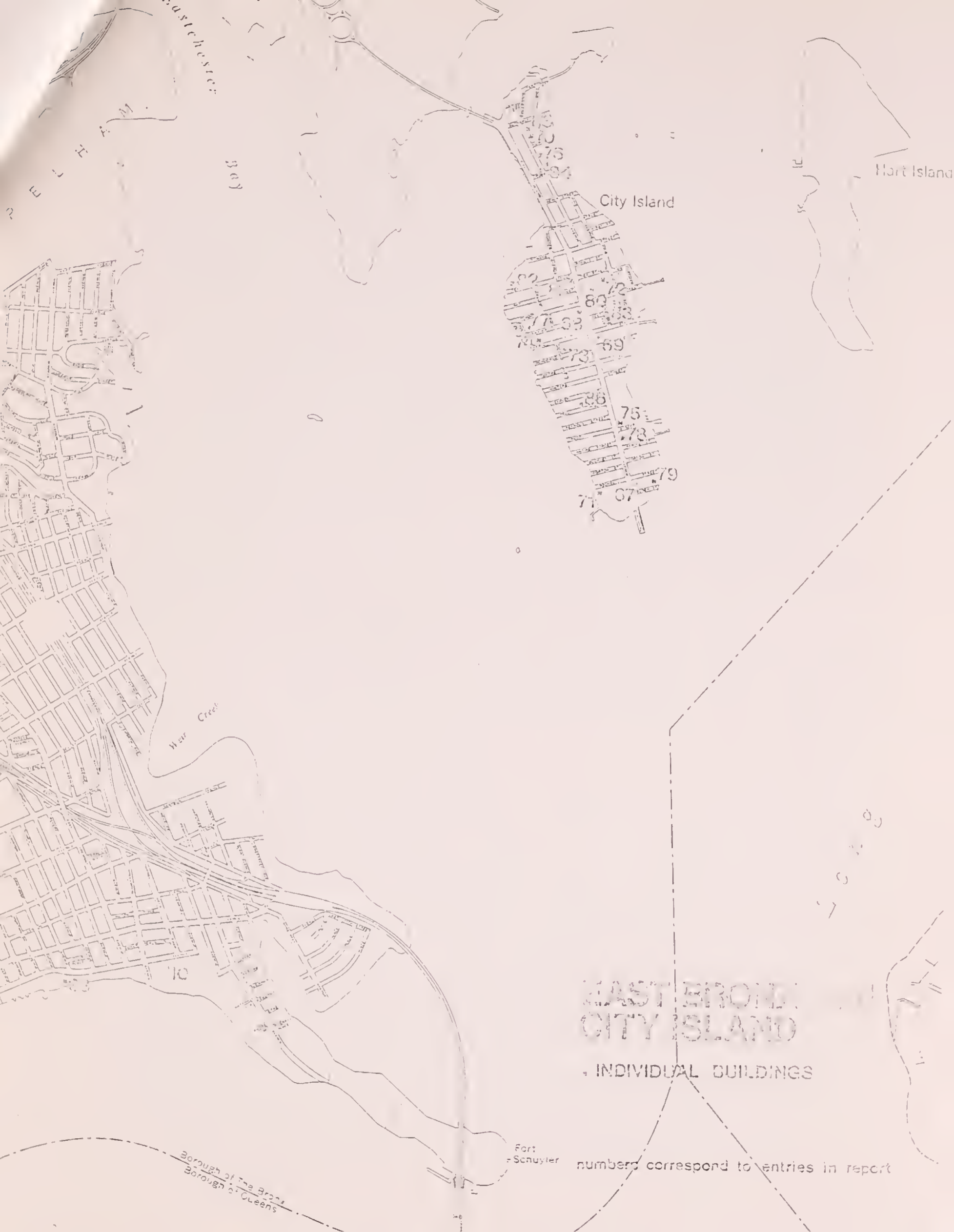
FERRY

POINT

PARK

numbers correspond to entries in report





Hart Island

City Island

Weir Creek

Fort Schuyler

Borough of The Bronx
Borough of Queens

EAST BRONX CITY ISLAND

INDIVIDUAL BUILDINGS

numbers correspond to entries in report

INTRODUCTION

The Bronx, more than any other borough with the possible exception of Staten Island, is one of New York's great unknown quantities. Although much has been written about the splendors of Riverdale and the squalor of the South Bronx, these and all the areas in between have been viewed by many people only from the limited vantage point of a passing car or train. Indeed, even the people of the Bronx, possessing the insularity that often characterizes the residents of New York City's neighborhoods, seem strangely cut off from the rest of the borough and from the City itself.

In conducting an architectural survey of the Bronx the Community Development staff of the Landmarks Preservation Commission discovered that the Bronx defies geographical, social, or architectural generalization: it has as much urban diversity as any other borough in New York. While a good deal of the borough's architectural history was shaped during the boom years between 1890 and 1930, the noteworthy structures range from a c. 1800 Federal-style mansion to a landmark housing project completed just before World War II. It was expected at the outset of the survey that Riverdale and City Island would yield especially high concentrations of significant architecture, and this proved to be the case. A more surprising discovery, however, was the number of fine structures that have survived the ravages of decay in the area south of Fordham Road and west of the Bronx River. Of the individual buildings in the Bronx noted by the staff as being architecturally significant, approximately 30 are located in the South Bronx. In many cases these buildings are islands

in a sea of devastation, and their mere survival is one of the few heartening notes in the South Bronx. The future of such structures--whether or not they are ever designated as official New York City landmarks--is uncertain considering the toll arson and neglect continue to take in this region of the borough.

In addition to individual buildings, five cohesive groups of buildings in the Bronx labelled "potential historic districts" or "study areas" have been identified. In four cases--Longwood, Fleetwood, Morris Avenue and Morris High School--the areas are enclaves of row and semi-detached houses erected around the turn of the twentieth century when building activity in the borough was at a peak. The fifth area--Parkchester--is a pioneering housing development dating from 1939-1942.

To find the hidden treasures of the Bronx a "windshield survey" was conducted, a technique that involved the use of an automobile to make a systematic, block-by-block check of every street in the borough. Black and white photographs and slides of each significant structure and area were taken, and a final list based on architectural and historic considerations was compiled. Each item was then researched using the resources of the Bronx Buildings Department, the Bronx Historical Society, and various public and academic libraries. Since Buildings Department records only date from c. 1870, buildings erected before that date pose a special problem, and the staff often had to rely on obscure private records and archives for information.

The Bronx survey is, in a sense, a beginning and the first attempt to examine systematically and comprehensively the borough's architecture, to inventory what is there and to indicate what deserves consideration. It is hoped, then, that this report can be instrumental not only in bringing to light noteworthy individual structures, but also in helping neighborhoods receive the recognition that is so essential to their revitalization.

In this report, following a brief history of the Bronx, five potential historic districts and 86 potential individual landmarks will be discussed. Individual buildings have been classified into three ratings: exceptional, very good, and good. Those buildings classified as exceptional are definitely recommended to the Commission for consideration for designation as New York City Landmarks. Those structures considered very good and good are significant, but not outstanding. Within each classification structures are grouped by use: public, ecclesiastic, residential and commercial. City Island has been treated in a separate section since it is a unique geographic entity. A glossary of terms and styles and an appendix of other noted structures concludes the report.

HISTORY

The modern history of the Bronx began in 1639 when the Dutch West India Company purchased from the Mohegan Indians all the land that falls within the boundaries of the present borough. In the same year Jonas Bronck, a Mennonite from either Denmark or Sweden, emigrated to America via Amsterdam, and two years later purchased 500 acres of land between the Harlem and Aquahung Rivers. This latter stream soon lost its Indian name and became known as Bronck's River, later simply the Bronx River. Because Bronck was the first white settler in the area, it is logical that the entire region--not just the waterway bordering his property--would eventually assume this natural derivative of his name.

Early settlers after Bronck consisted mainly of religious dissenters and other colonists from New England. Anne Hutchinson, for instance, was exiled from Massachusetts and after having passed through the colony at Rhode Island, she settled in 1643 on the banks of the river in the east Bronx that today bears her name. In the same year John Throgmorton and 35 families settled on the long neck of land lying south of Eastchester Bay that later became known as Throgs Neck. Thomas Pell, an Englishman, arrived in 1654 and bought a large tract of land east of the Bronx River which now is occupied in part by Pelham Bay Park. Two of the most important new settlers were Richard and Lewis Morris, merchants from Barbados, who acquired the Bronck estate in 1670 and occupied the original Bronck house located near the present-day juncture of Lincoln Avenue and East 132nd Street. The Morris brothers were direct ancestors of Lewis Morris IV, a signer of the Declaration of Independence, and Gouverneur Morris, a member

of the 1787 Constitutional Convention. Although the patent for the Morris family manor did not extend much above the present 150th Street, the name Morrisania today applies to most of the area between the Harlem and Bronx Rivers south of 170th Street.

Farming was the major occupation in the Bronx during the English colonial period, and most families in the borough possessed at least several acres of land. Revolutionary War battles throughout the British-dominated borough destroyed many Bronx farms, and in several cases proprietors abandoned their holdings in the area to relocate on land that was opening to settlement further up the Hudson. Replacing some of these farmers were wealthy and not-so-wealthy New Yorkers who were attracted to the picturesquely varied landscape that characterizes the region. Furthermore, during the first three decades of the nineteenth century, several epidemics of yellow fever swept through lower Manhattan, causing those people who could afford it to seek higher ground and purer air that the Bronx offered. Thus, such coastal regions of the borough as Hunts Point, Clasons Point, Ferry Point, and Throgs Neck in addition to the hilly wooded ridges of Riverdale became the sites of large, landed estates as well as more modest country homes. Among the less affluent of the new arrivals was Edgar Allan Poe who occupied with his wife a small cottage (now a New York City Landmark) in Fordham from 1846-1849. Despite this gradual trend away from agriculture, however, the bucolic character of the Bronx remained constant through the first half of the nineteenth century, and by 1850 the population of the entire borough was only 8,032.

The rural isolation of the Bronx could not last long. As massive immigration and industrialization began to alter the character of New York to the south, it was inevitable that the northward march of urbanization would eventually engulf the Bronx as well. The earliest immigrants were the Irish who arrived after 1840

and settled primarily in Mott Haven, the section of Morrisania on the Harlem River named for Jordan L. Mott, inventor of the coal burning stove and founder in 1828 of the Mott Iron Works on East 134th Street. The Irish participated in the construction of the Harlem and Hudson River railroads and the Croton Aqueduct, and they were joined after 1848 by an influx of Germans. The new railroads opened up great potential for industrial development, and during the second half of the century factories were erected along the Harlem and East River waterfronts.

Politically, the Bronx remained a part of Westchester County from 1683 until the late-nineteenth century when the borough was annexed to the City of New York. An act of the State Legislature in 1788 divided the county into townships which followed closely the lines of early manors and patents. Those townships within the current borough included Morrisania, Westchester, and parts of Yonkers, Eastchester, and Pelham. Morrisania was the most sparsely settled section of the county and was made into a separate township only because of the influence and prestige of its owner, Lewis Morris, who unsuccessfully attempted to have the manor chosen as the site for the new national capital in 1790. Westchester was by far the largest township in the Bronx and encompassed all the land east of the Bronx River between Long Island Sound and the Hutchinson River, as well as a large parcel of land west of the Fordham Manor. This latter tract remained a part of Westchester township until 1846 when the separate township of West Farms was created by an act of the State Legislature. Westchester and West Farms Squares remain today as reminders of the autonomy these townships once held.

The section of Yonkers within the Bronx was originally known as Lower Yonkers until it was set off as the township of Kingsbridge after the City of Yonkers was incorporated in 1872. This new township, the northern boundary of which is the present city line, included the modern communities of Fieldston,

Riverdale, Mosholu, and Spuyten Duyvil. Across the Bronx River from Yonkers was the township of Eastchester, extending east to the mouth of the Hutchinson River and including the village of Williamsbridge. This village grew up around the farm of John Williams, whose house stood just north of the present intersection of White Plains and Gun Hill Roads (Williamsbridge Square) where a bridge was built across the Bronx River in 1763 to carry the traffic of the old Boston Road. Pelham township occupied the extreme northeastern portion of the Bronx and included all land east of the Hutchinson River in addition to High, Hart and City Islands. The part of Pelham that was annexed to New York City is almost entirely within the boundaries of Pelham Bay Park.

The whole question of the annexation of southern Westchester County to the City of New York arose as early as 1864, but it was not until 1874 that the township of Kingsbridge, Morrisania and West Farms--i.e. all land west of the Bronx River--voted to become the 23rd and 24th wards of the city. Annexation occurred two years later. In 1894 the communities east of the Bronx River voted on the annexation issue with Eastchester and Pelham voting yes and Mt. Vernon and Westchester voting no. The majority against annexation in Westchester was so small (one vote) that this township, along with Pelham and Eastchester, were annexed to the city in 1895; Mt. Vernon remained in Westchester County. In 1898 the charter for Greater New York took effect, and the entire annexed district north of the Harlem River became the Borough of the Bronx.

Two events in particular anticipated the tremendous growth that the Bronx experienced during the first three decades after annexation, a period that saw the borough's population increase from 200,507 in 1900 to 1,265,258 in 1930. The first of these events occurred in 1888 when the city took title to the 3,757 acres that formed the basis for the borough's unsurpassed park system. This complex--the most extensive in the city--includes Van Cortlandt, Bronx, Pelham

Bay, Claremont, Crotona, and St Mary's Parks as well as a parkway system that ties the parks together with an ensemble of wide, tree-lined boulevards. An attractive adjunct to the system and especially germane to the later growth of the west Bronx was the laying out in 1892 of the Speedway or Grand Concourse and Boulevard, designed by Louis Risse to provide fast access to the new Bronx parks from Manhattan. When the west Bronx was developed in the early-twentieth century with apartment houses for the moderately well-to-do, the Concourse became known as the Park Avenue of the Bronx.

The second, and more important, event to encourage the rapid development of the Bronx occurred in 1904 when the first I.R.T. subway line running via Westchester Avenue opened as far as West Farms. This and future routes along Southern Boulevard, White Plains Road, Jerome Avenue, and the Concourse supplemented older elevated railroads which had only run to the terminal at 138th Street and Third Avenue and made it possible to reach Manhattan, and later Brooklyn, without changing trains. A real estate boom followed in the wake of these new routes as tenements, apartment houses, and some row houses quickly replaced the freestanding frame residences that had characterized the borough's earlier architectural ambience. Among the occupants of these buildings were Jewish and Italian immigrants moving up from crowded lower Manhattan. Anticipating the influx, the Board of Estimate approved a plan in 1903 to open and grade 420 miles of streets east of the Bronx River, an area of generally flat terrain that allowed for a monotonous grid system. In the west Bronx, too, streets were laid out at right angles, but here the relentless grid is ill-suited to the hilly topography of the region. Only in the estate areas of Riverdale and Fieldston--where there was less pressure for speculative development--did the city lay out streets in a curvilinear manner that enhances this section's rugged landscape.

The recent development of the Bronx has been defined by new bridges, multi - lane expressways, and large-scale housing projects which have had an enormous, and often unfavorable, impact on the urban fabric of the borough. The Triborough (1936), Bronx-Whitestone (1939), and Throgs Neck (1961) bridges were erected under the aegis of the Triborough Bridge and Tunnel Authority to improve access to Long Island, and all are impressive engineering feats. Linking these and other spans are the Sheridan, Bruckner, Major Deegan, and Cross-Bronx expressways, all designed in the 1950's and 1960's as part of the Federal Interstate Highway System. In many cases these roads have cut through the heart of old residential neighborhoods such as Morrisania and Tremont, uprooted thousands of families, and accelerated the rate of decay in the area south of Fordham Road. The infusion of private and public monies has resulted in the construction of large, often banal housing projects throughout the borough. The earliest and most successful of these is Parkchester completed in 1942 by the Metropolitan Life Insurance Company on 129 acres of land previously occupied by a Roman Catholic protectory. Parkchester is a self-contained community of 12,000 apartments housing about 50,000 residents. Boasting a variety of stores and offices and spacious, well-landscaped grounds, Parkchester is considered a model of good high-density housing. An even larger development, but much less satisfactory from an urbanistic point of view, is Co-op City, a high-rise complex erected between 1968 and 1970 on land adjacent to Pelham Bay Park. Unlike Parkchester, Co-op City has few amenities for almost 60,000 residents, and much open space is occupied by parking lots. Its construction, moreover, has had the unfortunate side effect of hastening the decline of the West Bronx by drawing thousands of middle-class residents from this area.

Perhaps the most obvious statement that one can make about the Bronx today is that it is a borough of startling contrasts. While the geographical term "South Bronx", with its connotations of poverty, housing abandonment, arson, and drug abuse, now encompasses most of the area west of the Bronx River and south of Fordham Road, Riverdale retains its smart suburban exclusivity, and City Island its nautical charm. Aging neighborhoods in the eastern half of the borough are struggling to maintain their stability, while such areas as Highbridge and University Heights already appear to have lost the battle. It seems apparent, then, that comprehensive aid is necessary if the Bronx is to be anything other than an uneasy mix of the very wealthy, the elderly middle class, and the hopelessly poor.

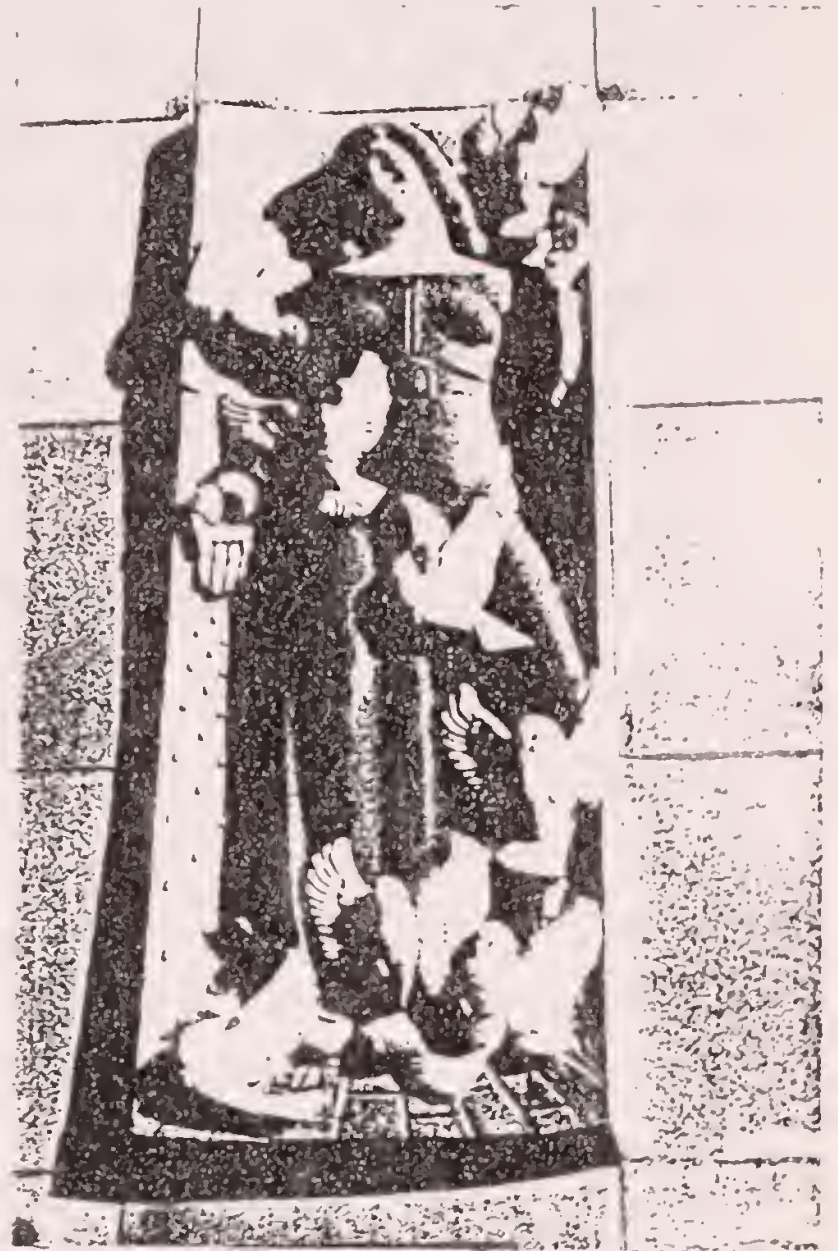
POTENTIAL HISTORIC DISTRICTS

1. Parkchester Historic District

East Tremont Avenue, Purdy Street, Olmstead Avenue,
St. Raymond's Avenue, McGraw Avenue and White Plains Road



Parkchester: Tower and Shop



Parkchester: Sculpture Detail

Parkchester is a complex of 51 interrelated apartment buildings erected in the east Bronx by the Metropolitan Life Insurance Company over a period of approximately five years beginning in 1938. The Metropolitan's earliest venture into housing was an investment in three projects of five-story walkups built in Queens between 1922 and 1925. The interest of insurance companies in housing was spurred by a bill passed by the New York State Legislature in 1938 that allowed them to invest up to 10% of their assets in low rent housing. The Metropolitan Life Insurance Company promised to put \$100 million into the construction of such housing. Parkchester was the first of a number of large-scale housing developments built by the company. Later projects included Peter Cooper Village and Stuyvesant Town, both in Manhattan. The Parkchester development was planned by a seven-member Board of Design chaired by the architect Richmond H. Shreve. Others on the board were the architect Irwin Clavan, the town planner Gilmore D. Clarke, Andrew Eken of the building firm of Starret Bros. & Eken, the investor Robert Dowling, the engineer Henry C. Meyer, Jr., and George Gore, a representative of Metropolitan Life.

The Parkchester complex was built on a 129-acre plot of land that had been used since 1863 by the New York Catholic Protectory as an orphanage and reformatory. It was one of the few large tracts of open space left in this section of the Bronx and was purchased by Metropolitan Life for \$4 million. Unionport Road bisected the property diagonally from the northwest to the southeast corners and the Board of Design was forced to plan the Parkchester complex around this public street. The road was widened to 110 feet and a new street, Metropolitan Avenue, laid out to cross Unionport Road, thus breaking the development into four quadrants. A central garden and fountain were placed at Metropolitan Oval where the two main roads cross. All other streets in the complex were designed as intraquadrant arteries to be used for service deliveries and not for through traffic.

The 51 seven to thirteen story residential buildings of the project were carefully planned to take full advantage of light and air. Each quadrant was designed with a central lawn with the buildings planned in an informal arrangement around it. The tallest units were placed at the corners of the project for emphasis as well as around the open spaces in order that shadows would fall on the land and not on other buildings. Buildings were spaced at least sixty feet apart to minimize noise with the narrow facade facing north to take maximum advantage of natural light. Although the density of the development is high, buildings actually account for only about one-quarter of the land area, with 73% of the acreage as open space. Besides the open space, a number of other amenities were designed into the complex. A large shopping center, planned to have approximately 200 stores, was built at the southwest corner of the site, near its main entrance and near the Parkchester subway station at Hugh Grant Circle, the major transit hub for this area of the Bronx. R.H. Macy opened a branch store at Parkchester. A movie theater, the 2000-seat Loew's American (John Eberson, architect), was incorporated into the commercial center and small-scale shopping areas were placed in five other sections of the development. Two five-story garages flanking a central heating plant were constructed on the northern edge of the complex, with three other garages built elsewhere within the project.

The design of the buildings and the layout of the apartments is based on the idea of total standardization. All of the buildings are arranged around one of three different core plans. Each of these cores includes service elements such as stairwells, elevators, corridors and incinerators as well as apartment kitchens and foyers. Five basic wing plans, each with two dwelling units, could be connected to the cores. The periodical Architectural Forum noted in December, 1930 that "since each building unit is made up of various combinations of three core plans and five wing plans and since each building, in turn, is made up of

various combinations of these building units, the sizes and shapes of Parkchester's buildings could have been carried to an astronomical figure." (p. 419) The interconnection of these core and wing groupings created 12,273 dwelling units of from two to five rooms each.

On the exterior, the buildings have sheer brick facades. Repetitiveness of form is relieved by varying the heights of the buildings, using patterned brick at the tops of buildings and around the entrances and by the use of colorful shop fronts and small works of ornamental sculpture. "Playful statues" of cast stone representing human and animal figures are located at the corners of the building and more whimsical plaques of stone or colored terra cotta ornament the entrances and street level facades of the buildings. Each piece of sculpture is not a unique work--they were cast in groups so that each form is repeated a number of times throughout the complex. Specialized topical sculptures are found on the Loew's American and on the central heating plant. The front facade of the movie theater is ornamented by musical notes and a pair of harlequins. The rear facade has stylized multi-colored figures of movie characters including dancing girls, a soldier, an Indian chief and a flamenco dancer. The East Tremont Avenue facade of the heating plant has similarly designed figures of workmen.

The store fronts are perhaps the most striking feature of the Parkchester complex. Built of glazed terra cotta panels with each group of shops in a different color, the stores are designed in a streamlined Moderne style with curving facades and stylized signage and detailing.

Although some of the store fronts have been altered, most of the Parkchester complex remains remarkably intact. In 1938, the average rental was \$8.37 a room including utilities. The rent structure has, of course, changed dramatically. Parkchester is no longer owned by Metropolitan Life and is now a rental and cooperative complex. The decay that has affected much of the southwest part of

the Bronx has begun to move eastward and Parkchester is surrounded by neighborhoods on the verge of population change. By continuing to maintain the buildings and grounds on a high level and by charging moderate rents Parkchester is hopeful of weathering the changes and remaining a desirable residential complex, one that reflects advanced mid-twentieth-century thinking on the planning and design of large apartment complexes.

2. FLEETWOOD HISTORIC DISTRICT

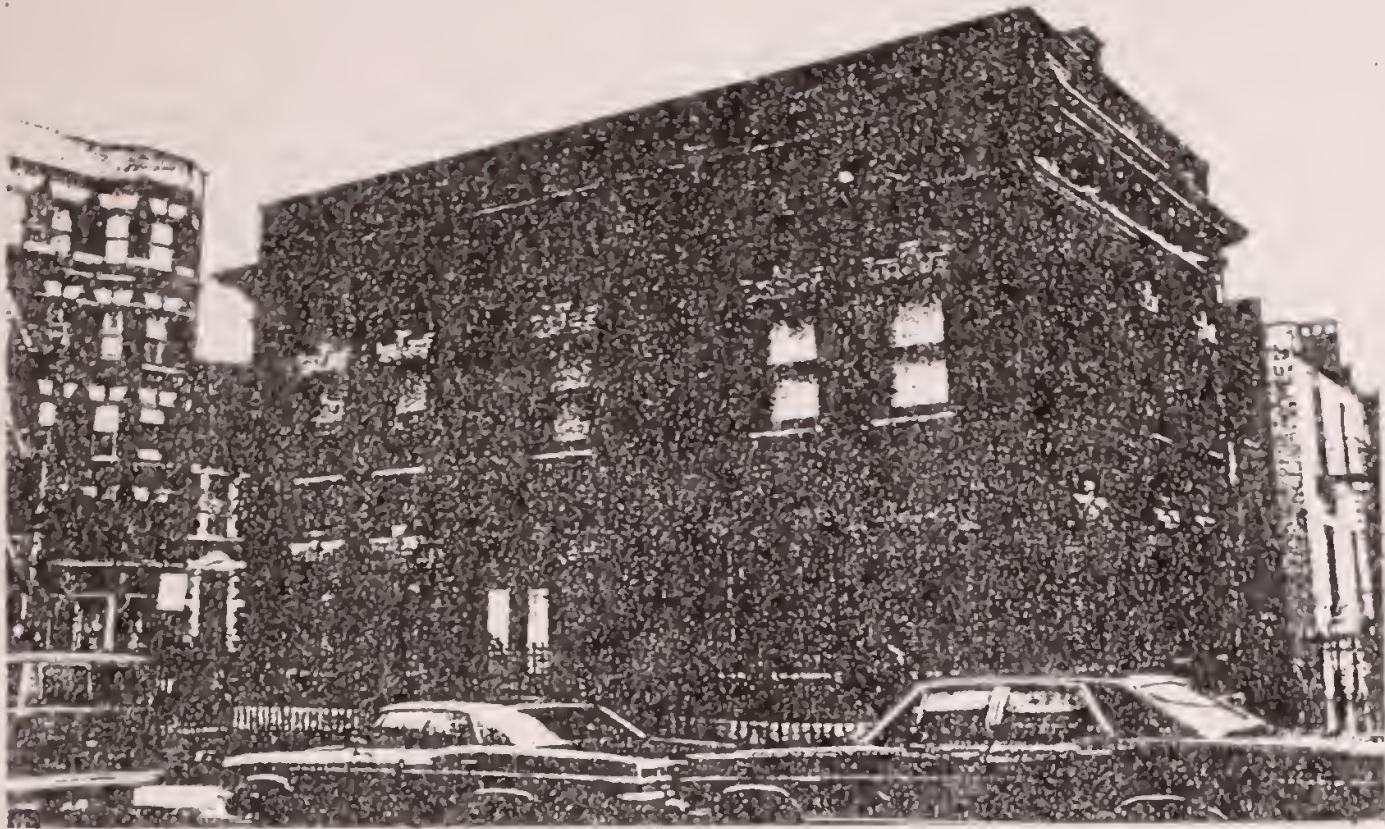
Clay Avenue between East 165th Street and East 166th Street



1060 - 1058 Clay Avenue



1048 - 1040 Clay Avenue



581 East 165th Street

A hardy survivor amidst much urban blight is the block of Clay Avenue between 165th and 166th Streets. Both sides of the street are lined with generally intact and well-maintained double brick and stone houses. This mini-district is terminated at 165th Street by a Free Classical brick house, 581 East 165th Street, that is also essentially intact.

Bronx Building Department records show that the double houses on Clay Avenue were all designed in 1901 by Warren C. Dickerson. No personal information about Dickerson has been found although he designed many rowhouses in the Bronx. The free-standing house on 165th Street was designed in 1906 by Charles S. Clark, a Bronx architect who designed large apartment houses in the 20's and 30's.

This free-standing brick house at 581 East 165th Street has a heavy projecting entablature with large modillions. All windows have rock-faced splayed stone lintels with keystones. A projecting entrance porch supported by rectangular brick pillars highlights the central door. The double-leaved doors

of the entrance are decorated with stained-glass transoms and sidelights. A three-part curved bay window is found on the front and side facade at ground-floor level. The original iron fence surrounding the house is still intact.

Around the corner a typical pair of Fleetwood houses is 1058-1060 Clay Avenue. These mirror-image structures have brick upper-stories with stone trim and rock-faced stone first floors and basements. A three-sided angular bay runs the full height of each. The bay is topped by a faceted roof. At third-floor level each house has a dormer window with a triangular pediment. Rock-faced stone banding crosses the facade to form a splayed lintel above the second-floor windows. The rock-faced lintel pattern is repeated above the doorway and rock-faced stone quoins decorate either side of the entrance. The stone stoop retains its original ironwork, a simple leaf pattern.

A slightly different pair of houses is found at 1040-1048 Clay Avenue. This pair features a rounded bay running from the basement through the third floor which is topped by a loggia. The roof of the loggia is supported by Doric columns. While rock-faced stone bands run across the facade forming lintels above the upper windows, at the main-floor level a more elaborate splayed lintel with keystone heads the window. The round-arched double-leaved door at the entrance is framed by rock-faced quoins and topped by a keystone. The original iron fence and stoop railing still ornament the front of the houses. Such graceful details are typical of the Fleetwood area.

The history of the Fleetwood area dates from the 18th century. Around 1750, the Morris family had built a racetrack near the present Clay Avenue. During the Revolutionary period, there was great competition among members of three prominent families -- the Morrises, the Livingstons and the Delanceys -- and they regularly raced their horses against each other.

Around 1870, the racetrack was enlarged and became known as the Fleetwood Trotting Course. (Fleetwood was the name of the area roughly bound by Webster Avenue, the Grand Concourse, East 161st to East 167th Streets). The track occupied the area between 165th and 167th Streets from Sherman to Webster Avenues (present-day Clay Avenue crosses the eastern part of the Fleetwood track). Although the track was closed in 1898, 167th Street preserves one of the track's curves in the section between Morris and Teller Avenues.

Today on Clay Avenue there is an active block association which unites owners and tenants in such projects as planting flowers, painting stoops and keeping the block clean. Although there are a few absentee landlords, most houses are owner-occupied. According to Stephen King, current president of the block association, most people who live on the block have been there for ten years or longer.

3. LONGWOOD HISTORIC DISTRICT

Dawson, Kelly and Beck Streets between Longwood Avenue and East 156th Street



Dawson Street East Side



Kelly Street West Side

Longwood is a small, architecturally cohesive enclave of semi-detached residences located just west of the Hunt's Point peninsula between Prospect Avenue and the Bruckner Expressway. Situated in Bronx Community Board #2, this remarkable neighborhood exhibits some of the best of the speculative architecture that transformed the Bronx around the turn of the twentieth century from a rural retreat into an urban extension of Manhattan. Uniformity of scale, consistency of style, and relative architectural intactness give Longwood a special sense of place that is particularly significant in light of the fact that the community is located within one of the most devastated areas of the South Bronx. The presence of Prospect Hospital, a modern facility erected in 1964, probably has helped to stabilize the study area, and several houses along Kelly Street have been converted for use by this medical institution. Although there are a few abandoned houses in the study area, it should be noted that a high percentage of owner-occupied dwellings has kept Longwood surprisingly free of the deterioration that characterizes the larger neighborhood.

Longwood was originally part of the township of Morrisania and remained basically rural even after 1840 when Irish and German immigrants settled in other parts of the township, formed villages, and set up farms. It was not until the very last years of the nineteenth century--when plans for the I.R.T. subway connecting the Bronx and Manhattan were made known--that Longwood became a target for real estate speculators and developers. The architecturally undistinguished tenements and apartment houses that resulted from this building boom contrast sharply with the more intimately scaled houses of the study area.

The attractive brick and stone residences lining Dawson, Kelly, Beck, and East 156th Streets were designed as a unified architectural ensemble by Bronx-based architect Warren C. Dickerson for George and Frederick Johnson between 1897 and 1900. The houses are semi-detached, and each 2½-story double unit is

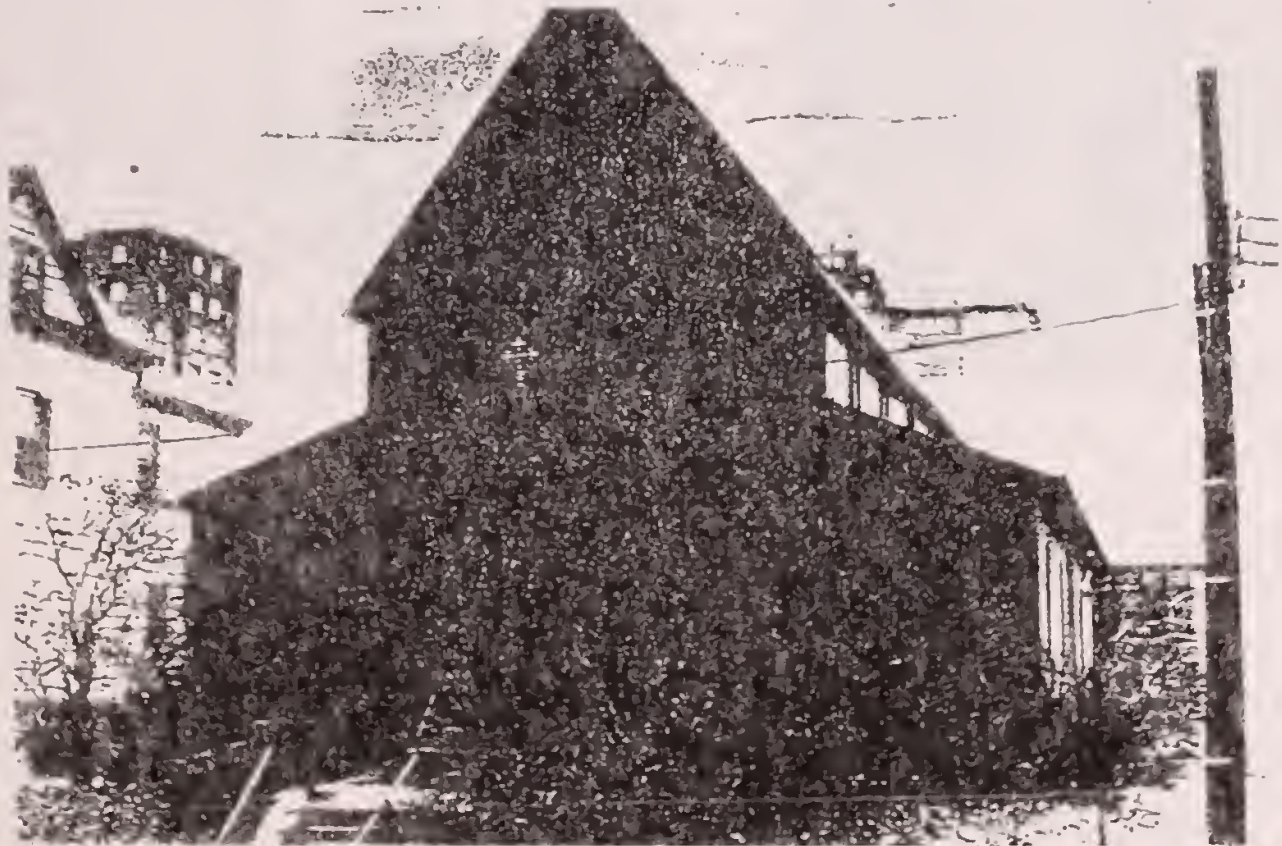
separated from adjacent ones by elaborate iron gates that open onto driveways. Stylistically, the structures exhibit the vocabulary of the Neo-Renaissance, although there is also an echo of the Romanesque Revival in a slight heaviness of general proportions. The houses are set above the street level on handsome, wide stoops, and each double unit boasts an impressive array of classically inspired details. Doors and windows are often framed with engaged or freestanding Ionic columns, while stone band courses and moldings articulate the facades. Most of the houses also have pressed metal cornices adorned with swags, wreaths, and other classical motifs. Variations from unit to unit in angular and semi-circular bays topped by pyramidal and conical roofs, window shapes, and entryway treatments dispel any monotony. Each unit is crowned by a mansard roof, a feature that greatly enhances the overall architectural homogeneity of the streetscape. With the exception of a few instances where structures have been re-sided in synthetic materials, most of the houses in the Longwood study area retain a high degree of architectural integrity.

4. MORRIS HIGH SCHOOL DISTRICT

Jackson and Forest Avenue between Home Street and 166th Street

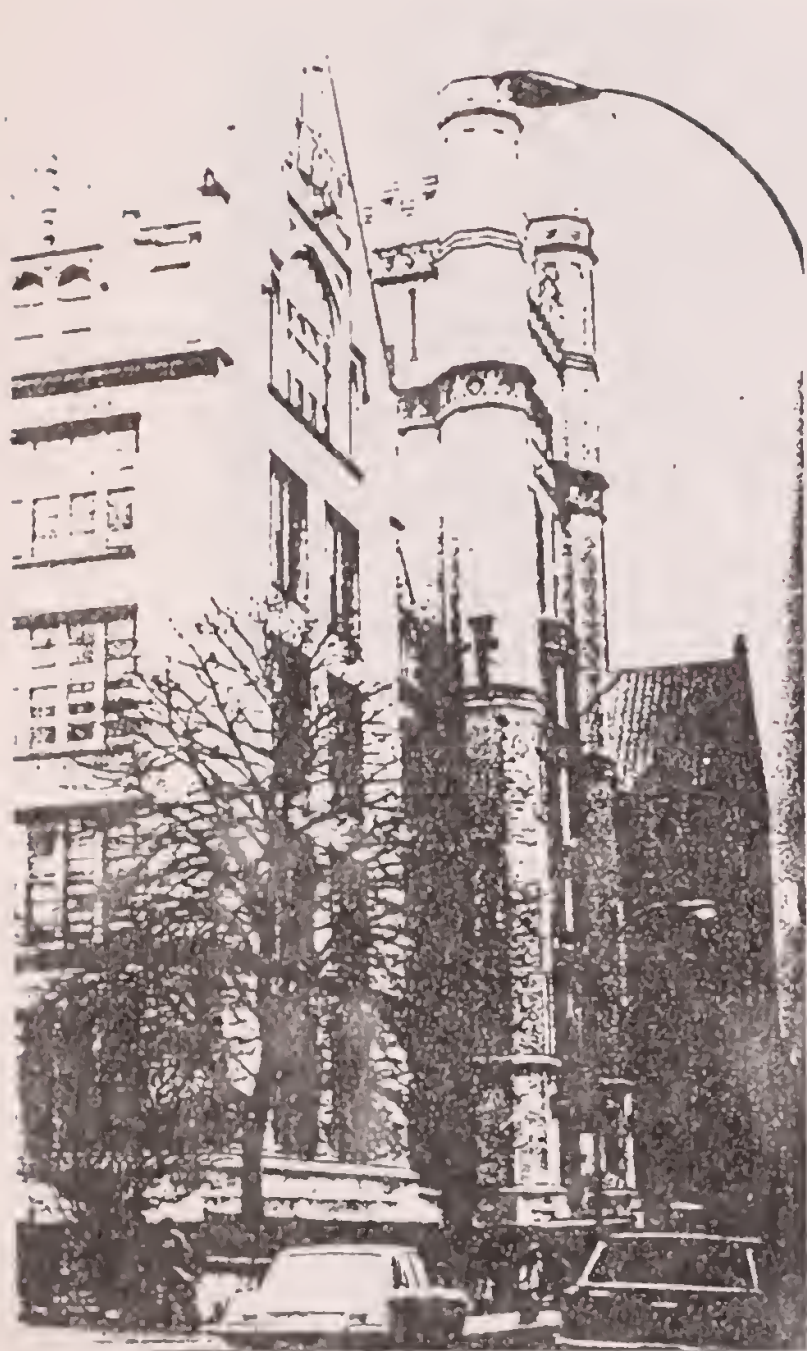


Jackson Avenue East Side



Trinity Protestant Episcopal Church

Morris High School



1127 -1129 Forest Avenue



The Morris High School District lies east of Boston Road at 166th Street in Community Board Three. The district includes Morris High School, Trinity P.E. Church of Morrisania, and brick row houses along Jackson and Forest Avenue. The study area was developed between 1903 and 1906 on the site of the estate of Thomas Rogers, a prominent Wall Street financier who had moved to Morrisania in 1872. The oldest building in the district is Trinity P.E. Church of Morrisania built two years later.

In 1900, Roger's estate was divided up. The largest portion went to the City for Morris High School, designed in 1900 by C.B.J. Snyder, and another for a section of Jackson Avenue extending from 166th Street to Home Street; the remainder was subdivided into lots upon which brick rowhouses were built. The lots were purchased by a number of small developers. Perhaps due to the demand for brick row houses, speculation did occur. Between 1906 and 1907, for example, 1114 Jackson Avenue, a brick row house, changed owners five times.

The rowhouses of the study area are vernacular structures designed by local architects. Warren C. Dickerson was the best known of the three residential architects represented. Dickerson practiced briefly between 1894 and 1905 in New York City and then disappeared, perhaps discouraged by the 1906 building slump. Most of Dickerson's known works are rowhouses, notably in Longwood on Dawson, Kelly and Beck Streets, in Fleetwood on Clay Avenue (see potential Historic Districts 1 & 2 above) and in Mott Haven east of Willis Avenue. He also worked in the Mt. Morris Historic District in upper Manhattan. Rowhouse construction drastically declined after 1906 as land costs increased, frame construction was banned, and an amendment to exempt three-family rowhouses from the costly provisions of the Tenement House Law failed. Many architects like Dickerson could not survive.

The second residential architect in the study area was John H. Lavelle. Lavelle, a builder-architect apparently working with his mother, Catherine A. Lavelle, as developer, would move to an area, build a small number of houses and move on. The Lavelles are not listed in directories before 1905 or after 1907.

Little is known about the third residential architect, Harry T. Howell, who designed a corner tenement and five rowhouses on Forest Avenue, except that his office was in the Bronx at 138th Street and Third Avenue and that he worked also in the Mt. Morris Historic District in 1900.

The houses in the Morris High School study area are two and one-half story brick residences built for two families. Designed in a Free Classical manner that incorporates elements of the English, Flemish and Italian Renaissance Revivals, the houses have angular or round bays of buff or tan brick with limestone trim. Above galvanized metal cornices most houses have low mansard roofs. About half have an English or Flemish stepped gable roof above the bay. Limestone plaques with classical motifs are set into the bricks above windows and doors. Many houses have decorative wrought ironwork.

Of particular note are 1127-1129 Forest Avenue. Unlike most houses in the district these three story Renaissance Revival style houses have two story angular bays with a fenced porch under a columned triple window. Fluted pilasters frame the double hung windows of the bay, and spandrels with classical wreaths above a fretwork molding separate the two levels. A round arch with quoin-like voussoirs frames the doorway. Although the building was probably built around 1904, the architect and exact date are unknown.

In the late 19th century this section of Morrisania became predominantly German with a subsequent development of the brewery industry. The Fidelio, Lion and Liebermanns breweries were found on Third Avenue between 167th and 169th Streets. The famous Eichler brewery was further south on St. Ann's Avenue at

156th Street. An account by Leo Weiger, who grew up in the area, recalls the aroma of cooking hops and malt that permeated the neighborhood and the sight of the gray Percheron dray horses pulling wagons loaded with wooden kegs of beer. McKinley Square Theater featured vaudeville acts and such movies as "The 10 Commandments" and "Birth of A Nation." To the north was Niblo's Garden, a large summer beer garden featuring a German band for outdoor dancing, a brass marching band made up of schoolboys from St. Augustine's, and German delicacies. Tax records for 1905 show that most of the homeowners in the study area were German.

The Trinity P.E. Church of Morrisania is the oldest building in the district. From its construction in 1874 until 1900 the church stood nearly isolated between the Rogers and Cauldwell estates. A modest example of a High Victorian Gothic Church, the exterior of the church echoes the interior space with low side aisles flanking a tall nave with a sharply pitched gable roof. The nave is lighted by a high clerestory. Above the steeply gabled projecting entrance bay is a row of four lancet arched windows; a small rose window pierces the wall above. The pointed arch panelled door with Victorian decorative brickwork surrounding it is typical of High Victorian Gothic churches. The architect of the church is unknown.

Morris High School is the most impressive structure in the area. Sited on one of the highest points in the Bronx, the school can be seen for miles. It is a splendid example of the English Collegiate Gothic style and was designed by C.B.J. Snyder, the architect of the New York City Board of Education. Although Snyder designed a number of other English Collegiate Gothic style schools, none of them achieve the prominence of Morris High School. When completed in 1901 it was the only high school in the Bronx. Its capacity when opened was 2735 pupils.

Morris High School is an enormous five-story structure, built at a cost of \$4,000.000. The entire school is faced in gray brick with granite and terra cotta. The school's massiveness was broken up by dividing the building into an "H" shaped plan. The main section with its powerful eight-story entrance pavilion is flanked by two peaked-roof wings with smaller central entry pavilions. Banks of simply detailed casement windows with transoms are cut into the facade. Elaborate details are reserved for the main entrance and the roofline. Wall dormers with triangular pediments and Tudor arched windows break the cornice line. Finials cap all the pediments.

The main entrance is square and has slender octagonal towers rising the full eight stories of the pavilion at each corner. These crenellated towers bear lancet and flat arched windows. The entry facade bristles with Gothic detail, probably inspired by the Perpendicular Gothic at Oxford. The entrance, in a dark recess approached under a Tudor arched opening with clustered columns, is set within a much larger Tudor arch. Windows with trefoil arches are set beneath this larger arch. Above, a three-story tracery window rises from the balcony and is crowned with a band emblazoned with "Morris High School". The pavilion rises two stories and has a crenellated parapet wall.

The Morris High School study area is architecturally a striking oasis in an area of growing devastation; the school provides an anchor for the struggling neighborhood as well as a potential focus for a future resurgence.

5. MORRIS AVENUE HISTORIC DISTRICT

Morris Avenue between 179th Street and East Tremont Avenue



Morris Avenue East Side



1993-1995 Morris Avenue

The area of the Bronx known as Tremont, situated north of Morris Heights and southeast of University Heights, derives its name from three large farming estates that once existed in the region. These, whose names all included the word "mount", were Mount Hope, Mount Eden and Fairmount. The village of Tremont developed in the large township of West Farms. In 1874 West Farms, then including the villages of Tremont, Williamsbridge, Fairmount, Belmont, and Clairmont was annexed to New York City. By 1860 Tremont was considered a modern village and in 1891 the Suburban Rapid Transit Company extended its line to 177th Street in Tremont, by then a thriving community.

Fine examples of two-family row houses built in the Free Classical style exist on the residential block of Morris Avenue between East Tremont Street and 179th Street. These residences were designed in 1906 and 1908 at a cost of \$14,000 each by John Hauser for George and August Jacob. Built of varying shades of red and orange brick and trimmed with brownstone and limestone, their uniform height and style lends a sense of continuity to the block.

On the east side of the street eight pairs of matching houses designed in an alternating pattern comprise a row of sixteen three-story residences which are approached by low stoops. On each house a round bay is located to the left of the entry. The first of the two types of paired residences combines a rectangular entrance and carved entablature with decorative splayed window lintels and keystones. The second type is designed with simple straight window lintels and a striking arched entry. Double doors are flanked by stone quoins and topped by carved and molded lintels terminating in decorative foliate designs or small, carved human faces.

Occupying the west side of Morris Avenue, the row houses built two stories on basement show a similar design with some variation. Numbers 1989 to 1999 Morris Avenue are three pairs of distinctive row houses. The residences in each pair

mirror one another and have either angled or round bays to the side of each entry. Numbers 1997 to 1999 are ornamented with stone belt courses and splayed lintels with keystones, while the handsome red brick dwellings at 1993 to 1995 show another treatment. Here, the double-doored entries are flanked by panelled pilasters which support a heavy entablature. At second story level molded lintels ornamented with foliate keystones curve around arched windows, and pressed metal cornices echo those across the street, their incised brackets a continuity from the earlier Neo-Grec style.

Morris Avenue, Morris High School, Longwood and Fleetwood historic districts discussed above are enclaves of row or semi-detached houses erected around the turn of the century when Bronx building activity was at a peak. Forming pleasant residential streetscapes these masonry structures are detailed in appropriate stylistic idioms. Their small scale charm can be contrasted with the high brick towers of the Parkchester historic district where a large scale planned community incorporates apartments and shops on spacious, well-landscaped grounds.

For any one of these 5 cohesive areas not only architectural significance but actual existence is a heartening note of survival in a borough so often characterized by decay. Nevertheless, the future of these areas is uncertain considering the tolls taken by neglect and arson throughout much of the Bronx.

INDIVIDUAL BUILDINGS

The following section discusses structures identified by the Community Development survey team in the Bronx and considered to have architectural significance. These individual structures have been rated as of exceptional, very good, or good quality. Within each classification structures are grouped by use -- public, ecclesiastic, domestic and commercial. However, their numerical sequence in this report is not indicative of any rating.

Exceptional Buildings

All the following sixteen Exceptional Buildings are definitely recommended for designation as New York City Landmarks:

Public

1. Gould Library Interior
2. Bronx Borough Courthouse
3. High Pumping Station
4. Public School 91
5. Second Battalion Armory

Ecclesiastic

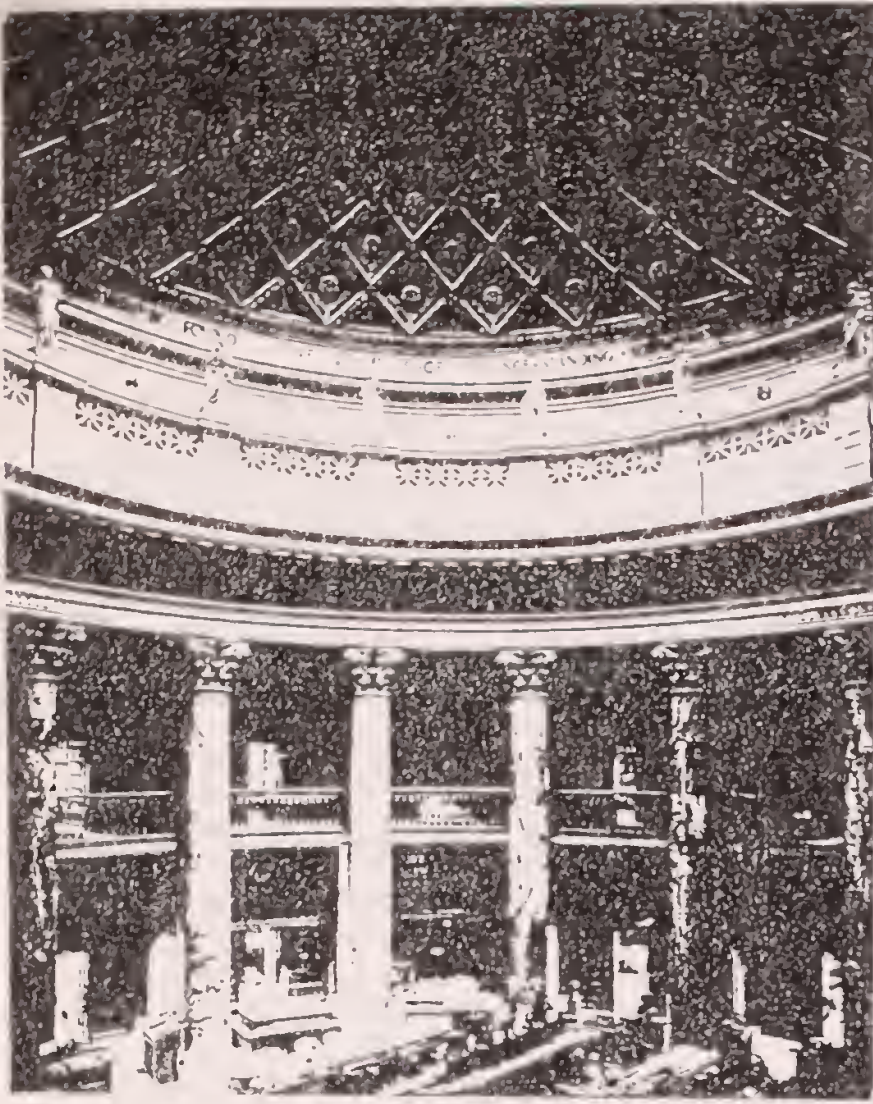
6. St. James Episcopal Church
7. Edgehill Church of Spuyten Duyvil
- 7A. Immaculate Conception Church
Complex

Domestic

8. Cottage and Stable
Mt. St. Vincent
9. Alumni House
Fordham University
10. Silver Beach Gardens Office
11. Spaulding House
12. 4016 Seton Avenue
13. Reservoir Keeper's House
14. Sunnyslope
15. Park Plaza

Commercial

16. 614 Courtlandt Avenue



1. Gould Library Interior
Bronx Community College
(originally New York Universtiy)
1901 Stanford White

The interior of the Gould Library (which with the Hall of Fame is a designated New York City Landmark) on the present Bronx Community College campus (originally New York University) was completed in 1901 from the design of Stanford White. The main reading room of the library is a magnificent circular space in the Beaux Arts Classical Revival style rising four stories to the spring line of the coffered dome. Engaged and fluted columns articulated in the Composite order rise three stories and circle the rotunda. Bookcases line the bays; behind are offices entered from doors or hinged bookcase sections. A ring of freestanding green marble columns, again in the Composite order, forms an inner circle and supports two floors of catwalks and a full entablature crowned by a pierced marble railing. At the uppermost level female statues supported on piers are

spaced the same as the columns. The reading room's height and sweep, luxurious materials, and classical details blend together to form a memorable unified whole.

It has been speculated that Stanford White used Thomas Jefferson's early nineteenth-century concept of a central, domed library as an appropriate focus for a university in this design. However, White changed the Jeffersonian concept by using a single monumental interior space instead of the plan Jefferson had used originally at the University of Virginia Rotunda. Stanford White was working on the reconstruction of the Rotunda at the University of Virginia at about the same time that he was designing the NYU campus. The Virginia Rotunda, a half scale version of the Pantheon, had been divided into floors and served as the library. Following a disastrous fire, White designed a new interior that was closer to the interior of the Pantheon with a single monumental space open to the dome and columns in the Composite order ringing the wall.

as piers with bases and capitals. Monumental engaged columns in antis are located over the main entrance of the central pavilion and flank a sculpted female figure depicting Justice. The marble figure by G.E. Goine holds a sword in her right hand and a law code in her left. The entablature consists of a large modillioned cornice and frieze with triglyphs and metopes. The use of stylized classical ornament appears throughout the third division or attic story.



3. High Pumping Station

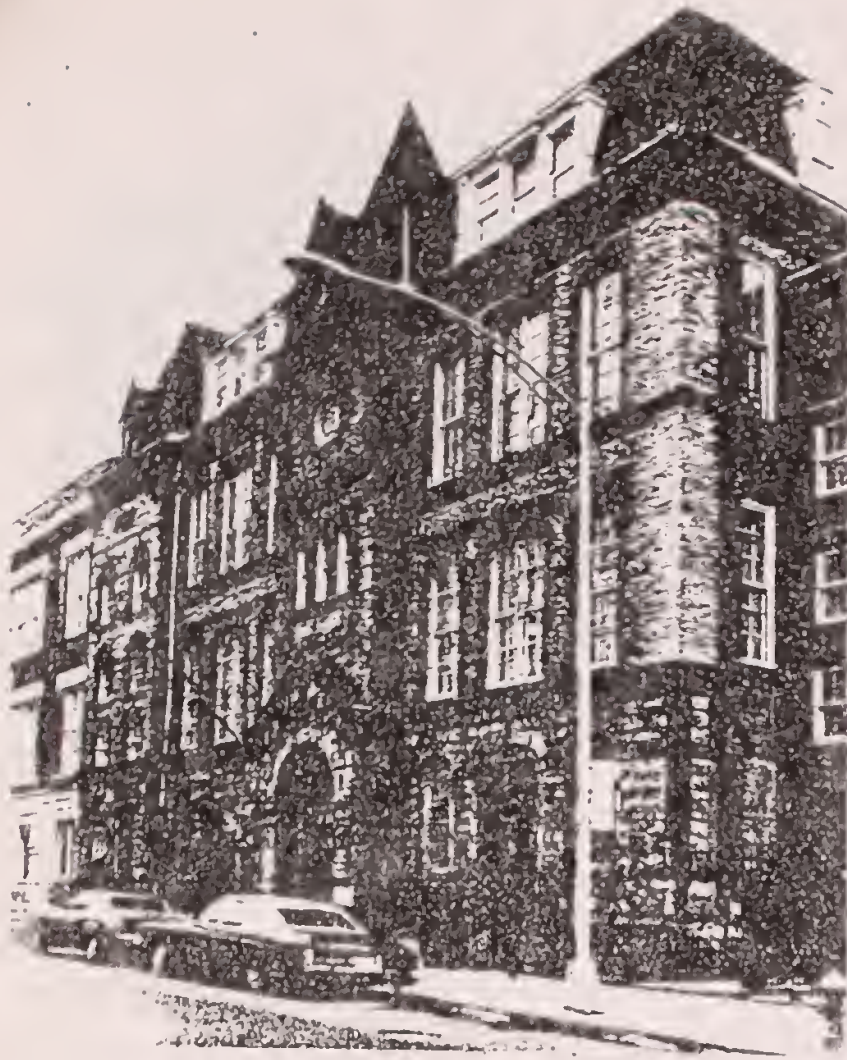
Jerome Avenue

1901

George W. Birdsall

The High Pumping Station on the west side of Jerome Avenue just south of Mosholu Parkway was built for the Jerome Reservoir located to the west of the building. On the former site of the Jerome Park Racetrack (named for Leonard W. Jerome, Winston Churchill's grandfather), the reservoir basin was constructed between 1895 and 1905. The imposing red brick pumping station was designed in 1901 by the architect George W. Birdsall.

The horizontal massing of this impressive structure is relieved by the steeply pitched roof, attenuated windows and buttressing, while the building's austere quality is softened by the use of such Romanesque Revival details as semi-circular corbelled brick lintels capping the windows. The repetition of two windows flanked by shallow brick buttresses creates a rhythm which enlivens the expanse of the walls. Brick corbelling appears beneath the raking eaves and around three roundels at each gable end. The pumping station, with its 300 foot stand pipe system, is a significant example of turn-of-the-century industrial design.



4. P.S. 91

Ogden Avenue/ West 169 Street/
Merriman Avenue

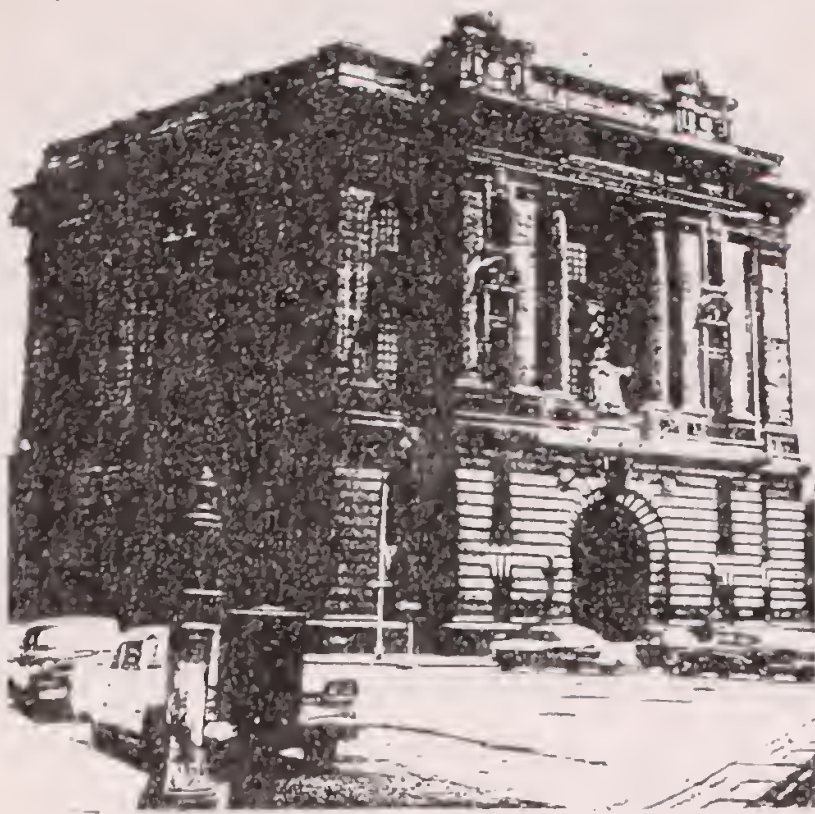
1889

G.W. Debevoise

Public School 91 is a three-story brick and stone structure located on Ogden Avenue between West 169 Street and Merriam Avenue. Designed in 1889 by G.W. Debevoise, this handsome building is an excellent example of Romanesque Revival architecture and is considered by the Community Development staff to be one of the finest public schools in the Bronx. There are four entrances on the first floor of the main facade. The main entrance, incorporated into a three-story projecting pavilion with pyramidal roof, resembles a triumphal arch with its semi-circular opening and triangular pediment. Above this entry a set of three round-arched windows is surmounted by a bull's eye window at the third floor. A wall dormer with triangular pediment rises from this detail.

The rest of the facade is simply treated. Large flat-arched windows are cut into the second and third floors on either side of the entrance pavilion. A mansard roof crowns the school and has simple flat topped dormers. Another pavilion capped with a hipped roof projects from the facade and it, too,

has a triangular pedimented dormer. Windows change from flat to segmental to round arched openings and all have brick surrounds. The cornice with its corbelled dentils is also of brick.



2. Bronx Borough Courthouse

East 161 Street/ Brook Avenue/
Third Avenue

1906-1915

Michael J. Garvin

The Bronx Borough Courthouse or 6th Magistrate Court is located on an irregular site bounded by East 161 Street, Brook Avenue and Third Avenue. The building plan is polygonal with projecting central pavilions on the rear and entrance facades. The four-story granite courthouse was designed by Michael J. Garvin and built between 1906 and 1915 in the Beaux Arts Classic Revival style displaying synthesized Greek and Roman motifs , symmetrical massing, arched openings, coupled columns, and monumental figure sculpture.

The building has three stylistic divisions: base, upper stories and attic. The two-story base is constructed of rusticated bands with deeply recessed windows; the mortar channels form stylized voussoirs above the ground floor windows and entrance arches. The main entrance facing East 161 Street is set within a deeply recessed archivolt with large keystone, stone torchere and panelled intrados. The top two stories are treated as one design unit; the granite is laid in smooth courses, coupled pilasters flank the two-story windows on the side elevations, and the corners of the building are handled



5.
Second Battalion Armory
1122 Franklin Avenue
1907
Charles C. Haight

The imposing red brick armory located at 1122 Franklin Avenue was built in 1907 to house the Second Battalion, 105th Field Artillery. The three- and four-story building occupies the entire block between 166th and 167th Streets. Framed by a large entrance tower on the Franklin Avenue side and a small rear tower, the armory is built of red brick with similarly tinted mortar, brownstone trim and limestone coping. Military Gothic in style, the armory facade ornamentation reflects structural requirements: shallow wall buttressing, bolder corner buttresses, and large arched openings relieve the massive wall expanses. The roofline is marked by buttress projections and a crenellated brick parapet. The main entrance has a wooden, multi-panelled door with lancet motifs and corbelled brownstone architrave flanked by buttresses, while a corbelled brownstone balcony projects the entrance arch. Three two-tiered windows appear above the balcony, and two rows of paired windows light the fourth floor area. The three-story rear and side flanks contain blind openings that, in their handling, are similar to the fenestration on the main facade.

The architect of the armory, Charles C. Haight, designed such equally imposing structures in Manhattan as the General Theological Seminary within the Chelsea Historic District and the New York Cancer Hospital (The Towers Nursing Home), a designated New York City Landmark.

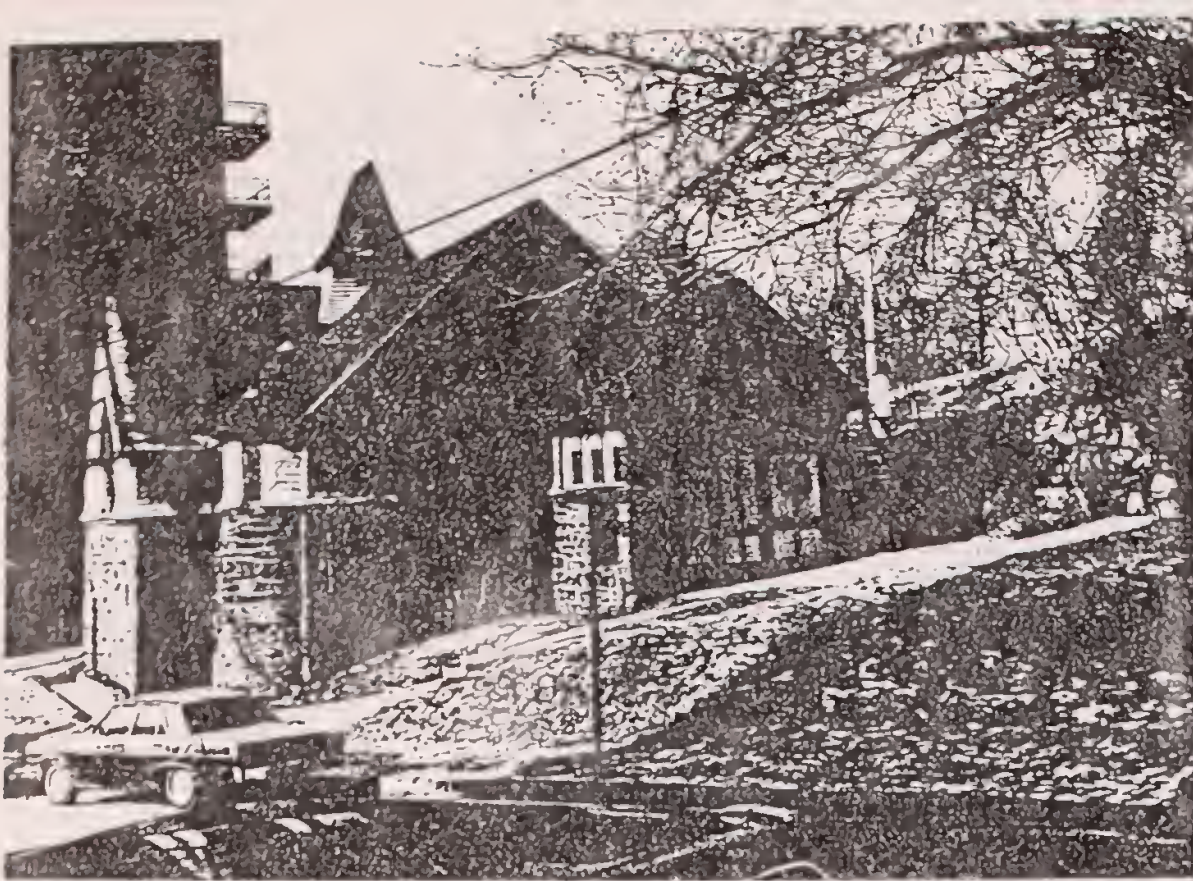


6. St James Episcopal Church
Jerome Avenue at East 196 St.
1863
Dudley & Diaper

Set within a garden, St. James Episcopal Church at Jerome Avenue and East 196 Street was designed in 1863 by Dudley & Diaper and is a fine example of an ecclesiologically correct Gothic Revival church. Ecclesiology was a mid-nineteenth-century movement originating in England that sought to revive the architecture of medieval Gothic parish churches.

Under the influence of the English the New York Ecclesiological Society was founded in 1848 with the English trained architect Frank Wills as its leading spokesman. In 1851 Wills brought the English architect Henry Dudley to America, and the firm of Wills & Dudley designed many Gothic Revival churches throughout the United States. In the early 1860s Dudley joined with Frederick Diaper, another English-born architect, and St. James is a product of their partnership.

St. James Episcopal Church is a simple stone building with a peaked slate roof. Among the many ecclesiologically correct forms and details found on the church are the well-defined chancel and transepts, the small entrance porch located at the southwest corner of the building and the clearly delineated nave and side aisles.



7. Edgehill Church of
Spuyten Duyvil

Independence Avenue
at Kappock Street

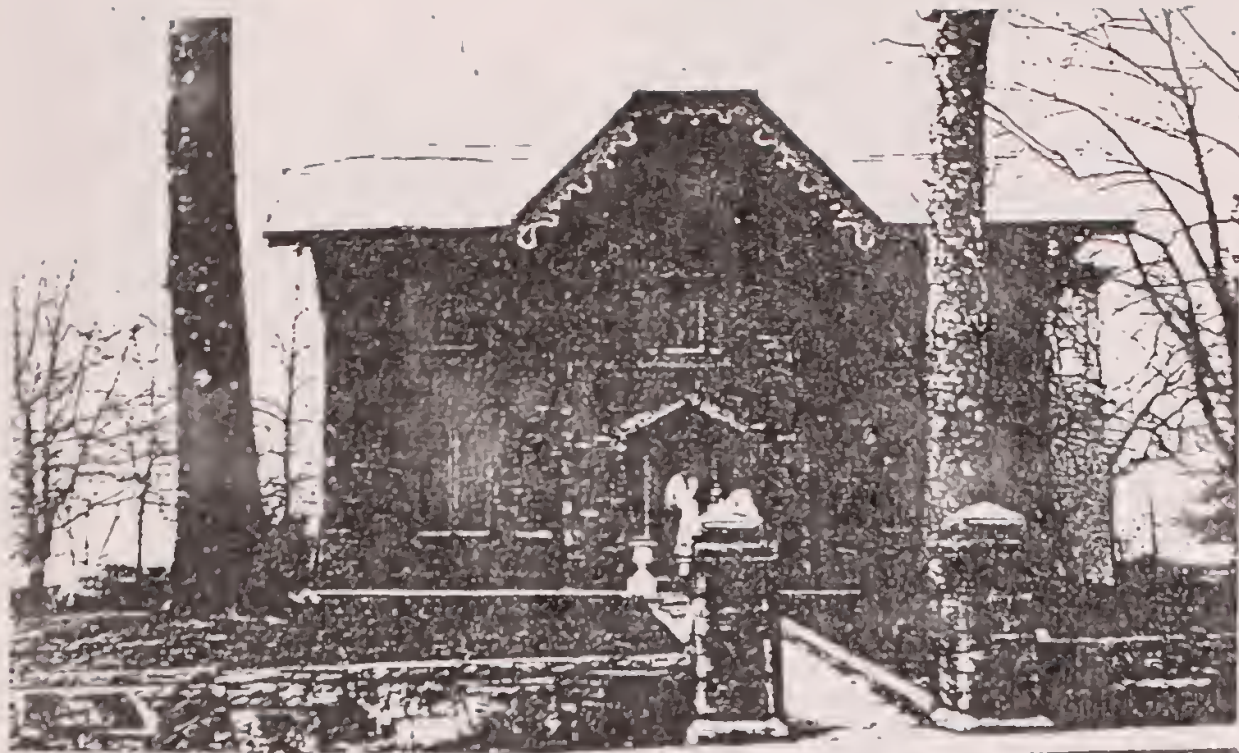
1889

Francis H. Kimball

The Edgehill Church of Spuyten Duyvil (Congregational) , originally the Riverdale Presbyterian Chapel, was erected when the Riverdale area was still a semi-rural section of New York City best known for its estates along the Hudson River waterfront. The church building is an unusual reminder of this era in the history of Riverdale. The architect of the chapel, Francis H. Kimball (1845-1919), was prominent in New York City during the last decades of the nineteenth century and was best known for his theater, church and office building designs. Kimball was the architect of three notable New York City Landmark structures : The Emmanuel Baptist Church in Brooklyn (1887), the Montauk Club in Brooklyn (1889), and the Gertrude Rhinelanders Waldo Residence on Madison Avenue (1895-98).

The chapel is a small rural church building erected for the nearby Riverdale Presbyterian Church (a designated New York City Landmark). Cruciform in plan with shallow transepts and carefully defined entrance porch and chancel, the chapel is set into the slope of a hill. It is an eclectically designed structure mixing such elements as the cusped arched windows of the

Gothic Revival, the high stone basement and rounded narthex of the Richardsonian Romanesque, and a wide band of square-cut and imbricated shingles representative of the Shingle Style. The structure has hipped and peaked roofs with gable fronts that are ornamented with pseudo half-timbering and stucco. The crossing is topped by a shingled bellcote with a steeply sloped roof and bell-shaped opening.



8. Cottage and Stable

College of Mt. St.
Vincent

1846





8. College and Seaboard

College of the S
Vincent

1846



The cottage and stable located on the grounds of the College of Mt. St. Vincent are two of the most delightful buildings in the Bronx and are charming reminders of the romantic spirit that pervaded architectural thought in the mid-nineteenth century. Edwin Forrest, the well known Shakespearean actor, built the structures in 1846 as outbuildings for his Gothic Revival castle, Fonthill, currently the library for the College and a designated New York City Landmark. The Sisters of Charity of St. Vincent de Paul purchased the cottage and stable in 1856, and the College continues to use the cottage as a residence for its chaplain and the stable as a garage. The cottage once served as the home of St. Aloysius School for Boys, which moved to Mt. St. Vincent in 1889 when its Yonkers building burned. Two of this school's most famous graduates were Eugene O'Neill, who attended classes at the cottage from 1895 to 1900 and Lionel Barrymore.

Placed in a picturesque setting of old trees, the cottage and stable are excellent examples of the vernacular Gothic Revival style, a mode of architecture that was popularized in the 1850's by the writings and designs of A.J. Downing. The two-story villa is faced in beautifully cut native fieldstone that echoes the material used for the entry gate and surrounding low stone wall. The main doorway, located on a slightly projecting central bay, is graced by a leaded glass transom and sidelights and is topped by a pedimented stone lintel that is flush with the facade. The fenestration is straightforward and consists of plain stone lintels and diamond-shaped panes of leaded glass. Perhaps the most striking feature on the cottage is the half-hipped roof with deep eaves projecting out over exceptionally handsome carved wooden brackets. Over the central bay this roof breaks into a jerkin-headed gable that is adorned with a perforated bargeboard,

a decorative device frequently found in Gothic Revival architecture.

The stable or carriage house lies to the rear of the villa and is finished in the same grey stone. Notable among this building's features are the large and small peaked-roof gables which punctuate the second story and create a picturesque roofline. Brackets -- sturdier and less delicate than those on the cottage-- carry the roof. Diamond-shaped attic windows on the first floor and above the second floor contrast with conventional square-headed fenestration, while an unusual segmentally arched triple window graces the structure's rear central bay. The two garage door openings, formerly used for horses and carriages, appear to have been enlarged to accommodate automobiles, but the building is otherwise intact.

It is clear that in massing and detail the cottage and stable are among the best examples of vernacular Gothic Revival architecture remaining in the city, and their presence greatly enhances the rustic character of the Mt. St. Vincent campus.



9. Alumni House

Fordham University

1840

William Rodrigue

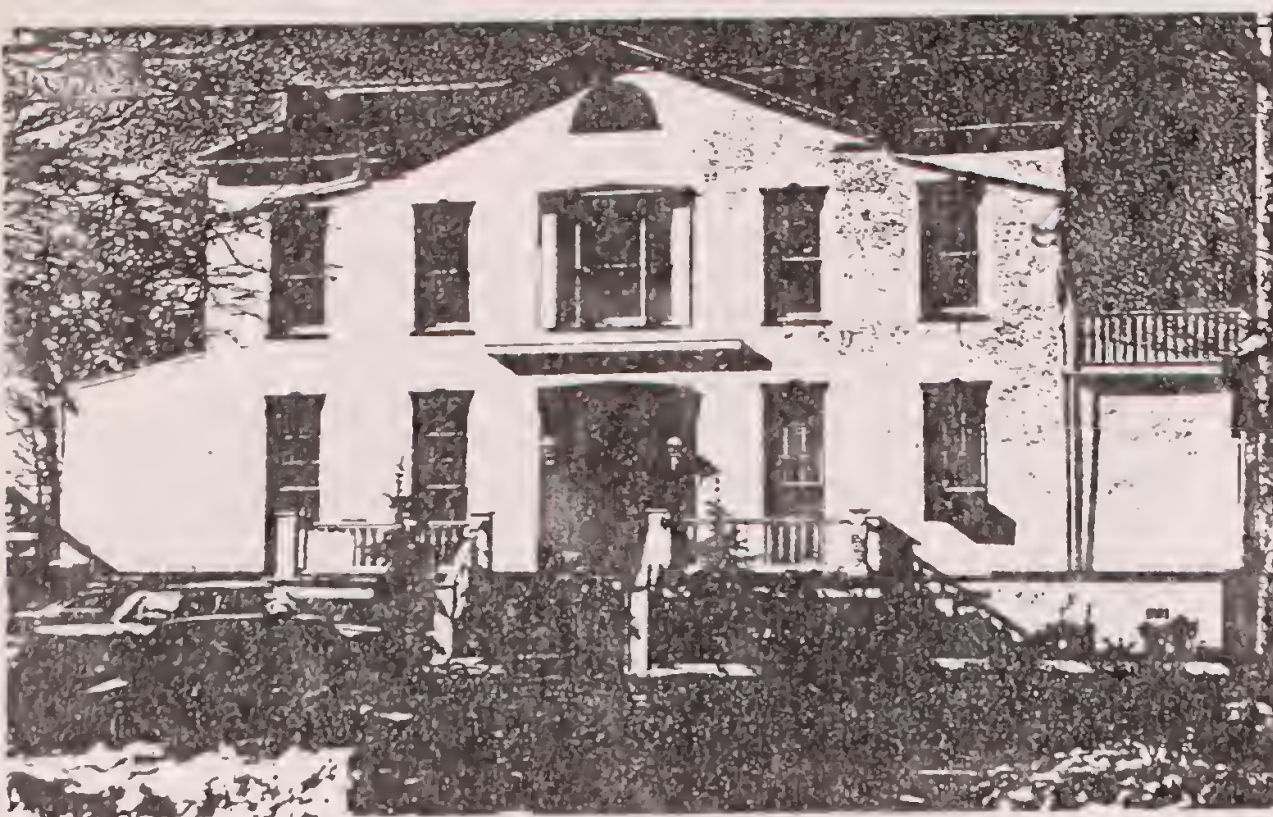
Alumni House, historically known as the "Pill Box", was built in 1840 and designed by William Rodrigue. It was the first completed building of St. John's College, now Fordham University.

The square, one and one-half story stone structure with low basement is a charming example of the Greek Revival style with its simple massing and plain sandstone details. Several elements characteristic of the style include the low pitched roof, side-lighted entrance and the wide wooden fascia pierced with attic windows.

Fordham University takes its name from the Manor of Fordham, granted in 1671 to John Archer (Jan Arcer) by the Royal Governor, Francis Lovelace. Twenty years later the Manor was divided into individually owned farms. The campus site was bought by the Corser or Corsa family and remained in their hands until 1787 when Robert Watts bought the property and named it "Rose Hill" after the former estate of his father. In 1836 the property was purchased by Horace Shephard Moat, a Brooklyn merchant who built the outstanding Greek Revival mansion that now serves as the Rose Hill Administration Building and is a designated New York City Landmark.

In 1838 Bishop John Hughes bought Rose Hill for \$30,000 with the intention of establishing a seminary and college for his diocese. William Rodrigue, the

husband of the Bishops's sister, was hired as professor of mathematics and as the architect in charge of building the new St. John's College and the St. Joseph's Seminary. Alumni House served as the Rodrigue's home and subsequently was used as a pastor's residence, parish meeting hall, boy's dining hall, infirmary, laundry, football barracks, university press, and today serves as alumni offices for the University.



10. Silver Beach Garden
Offices

Silver Beach

c. 1800

An outstanding example of the large farmhouses built throughout the Bronx during the late-eighteenth and early-nineteenth centuries, the imposing residence located just west of the Throg's Neck Bridge in Silver Beach is one of the finest buildings of its type in the city. The house is currently owned and used for offices by the Silver Beach Gardens, a pleasant community of cottages that surrounds the mansion. Although no specific documentation could be found, the building's Federal style details suggest a construction date circa 1800. The house was erected by Abijah Hammond, a wealthy trader and veteran of the American Revolution who moved to New York from Massachusetts after the war. At the end of the nineteenth century the house was purchased by Frederick C. Havemeyer, the sugar magnate whose family occupied the structure until 1914.

Simple massing and graceful proportions are the qualities that enable the former Hammond residence to make such an impressive architectural statement. Two stories high with attic and basement, the peaked-roof dwelling is constructed of stone covered with lime stucco. Interesting details include brownstone lintels with projecting keystones and a beautifully handled stone entry with delicate pilasters and sidelights. The cornice line is defined by a simple row of dentils

Garden

and is broken by a crowning pediment that boasts a handsome lunette. Half-lunettes at the gable ends light the attic and further enhance the building.

The two small extensions on either side of the house are later, possibly late-nineteenth century additions, and the front entry porch also is not original. Neither alteration, however, significantly mars the structure's architectural integrity, and the house remains today a pleasing example of the Federal style and an adornment to the neighborhood.



11. Spaulding House
4970 Independence Avenue
1879
Charles W. Clinton

Designed in 1879 by the architect Charles W. Clinton for H.W. Spaulding, the house at 4970 Independence Avenue is a fine example of Stick Style architecture. Charles W. Clinton (1838-1910) was a prominent New York architect who began his career in the office of the noted church architect Richard Upjohn. He later had his own practice and in 1894 entered into partnership with William H. Russell. Among his works that are designated New York City Landmarks or in Historic Districts are the 7th Regiment Armory at 645 Park Avenue (1877-78), the Apthorp Apartments at 2201-19 Broadway (Clinton & Russell 1908) and the Langham Apartments at 135 Central Park West (Clinton & Russell 1904-7).

The Stick Style was made popular by the British architect Gervase Wheeler who had emigrated to America in the 1840's and promoted the style in his book Rural Homes, published in 1851. The essential idea was that frame houses were to look as much as possible like frame houses and to achieve this framing materials were used as facade ornament, simulating in a decorative manner the structural members of the building.

Number 4790 Independence Avenue clearly exemplifies this technique. The house is symmetrically massed with a central gable at second story level projecting over the entrance below and supported on bracketed posts. This

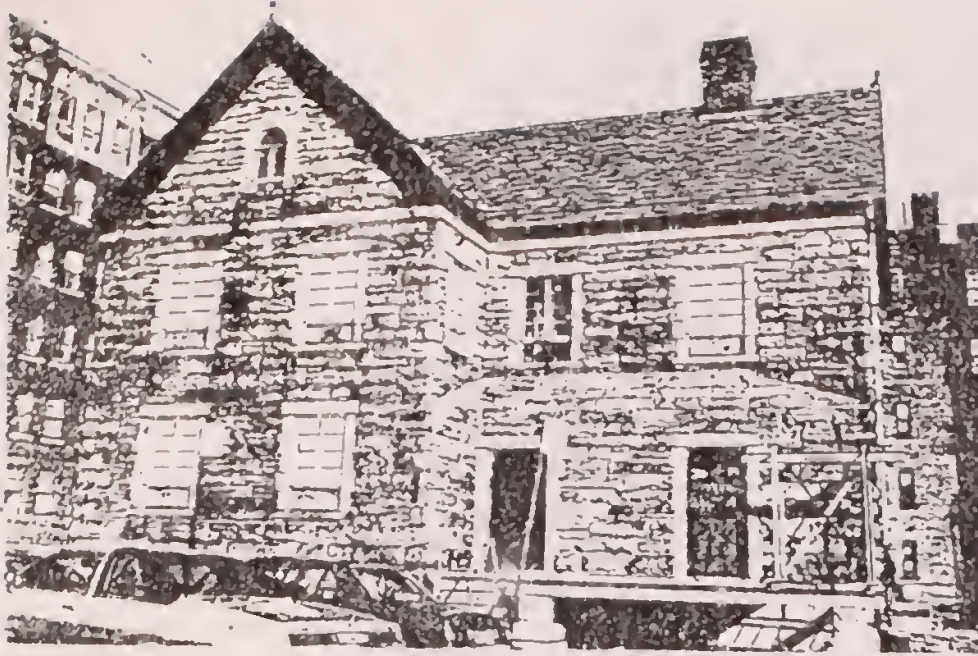
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gable and the facade at top floor level are patterned with crossed sticks that are reminiscent of medieval half-timbering. The ground floor facade is ornamented with horizontal and vertical framing members meant to simulate the skeletal studs beneath which serve as support. The bracketed overhanging eaves and dormer windows are also typical features and contribute to the picturesque effect that is essential to the style.



12. 4016 Seton Avenue
c. 1870-80

Handsomely designed and executed , the well-maintained residence at 4016 Seton Avenue represents a charming vernacular interpretation of the French Second Empire style and probably dates from the 1870's or 1880's. The frame house was designed as a one-story structure topped by a full attic enclosed in a mansard roof, which , ornamented with polygonal slate tiles, is the most commonly found feature of the style. Approached by a low stoop, the main entrance is located in a centrally placed pavilion and shaded by a wrap-around one-story verandah supported on square posts rising from a balustered rail and topped by decorative jigsaw brackets. Although this porch accents the squat proportions of the house, its horizontal emphasis is countered by the two-story pavilion and the strong verticality of the prominent corbelled chimneys that flank it at attic level. The mansard roof that tops the pavilion is pierced by a decoratively designed dormer containing two arched windows with a jigsaw surround and polygonal hood. This treatment is echoed by the pairs of single dormers that light the attic at either side of the house. A final decorative element is the cornice separating the attic from the first story. Reminiscent of the porch brackets below, tiny pairs of brackets with drop pendants visually support the eaves and contribute to a successful design.

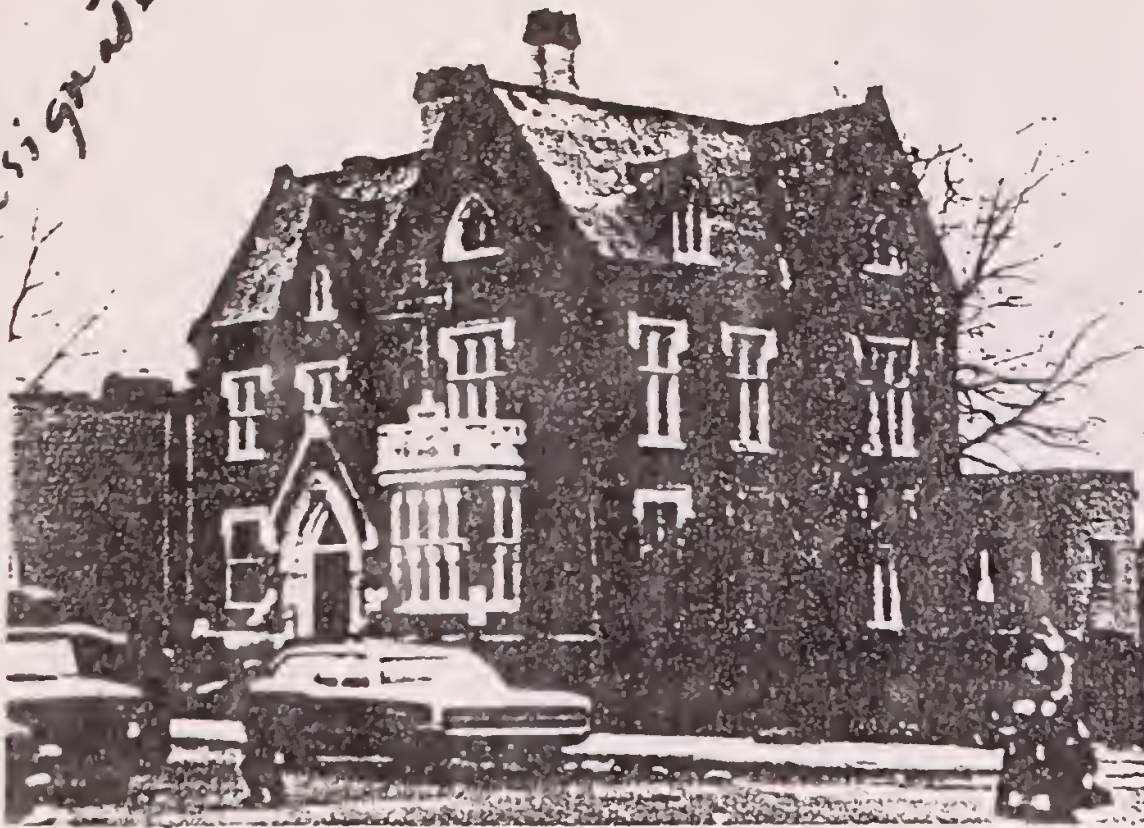


13. Reservoir Keeper's House
Putnam Avenue and
Williamsbridge Oval
c.1880's

The stone Reservoir Keeper's house located at the corner of Putnam Avenue and Williamsbridge Oval overlooks the site of the Gun Hill Reservoir which was opened in 1888. It is assumed that the house dates from the same period. The Reservoir was constructed on and took its name from Gun Hill, the site of a Revolutionary War skirmish; Gun Hill Road nearby also is named for this place.

Constructed of grey, rough faced fieldstone, the house is two and one-half stories high and has an L-shaped plan. Its gable roof is lit by a round-arched window. The smooth dressed stone belt course at the eaves line and the dressed stone voussoirs surrounding doors and windows contrast with the rough stone blocks of the structure. Two doors distinguish the facade. Although lacking any stylistic pretensions this house, with its basic detailing and plan, exemplifies the nineteenth-century vernacular picturesque tradition.

designated



14. Sunnyslope

812 Faile Street

Mid 19th century

The grey stone Gothic Revival mansion at 812 Faile Street at the corner of Lafayette Avenue is the only building remaining from the period when the Hunt's Point section of the Bronx was the summer resort of many wealthy New Yorkers. Hunt's Point was part of a tract of land bought in 1663 from the Indians by Edward Jessup and John Richardson of Westchester. Extending west of the Bronx River, south to the East River, and north to the present Bronx Park, the tract was subdivided into twelve farms. Initially the area was called Twelve Farms, but since these lands lay west of Westchester, it came to be known as West Farms. Jessup's daughter Elizabeth married Thomas Hunt, and they came into ownership of the land extending into the East River.

One of the earliest mansions in West Farms was Foxhurst, which stood near the intersection of Westchester Avenue and Southern Boulevard. This intersection became known as Fox's Corners after William Fox, a wealthy Quaker merchant who owned the property. Richard March Hoe, the inventor of the rotary press and one of a prominent New York family of printers and art collectors, built his country home, Brightside, just east of Fox's Corners.

While such historical sources as the AIA Guide to New York City and the WPA New York City Guide state that the house at 812 Faile Street is

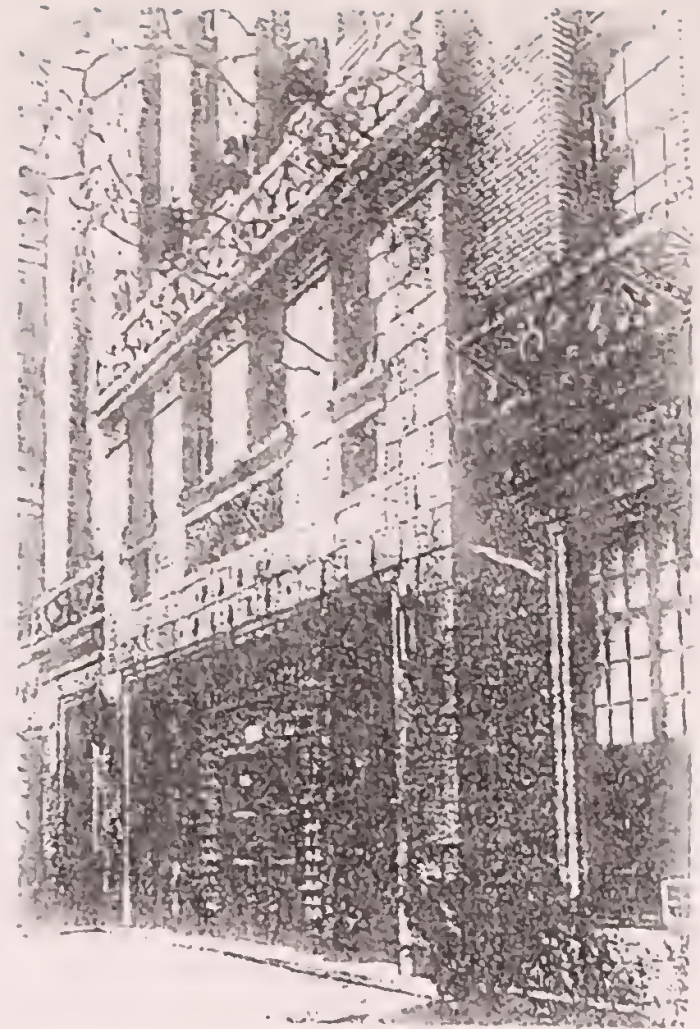
Brightside , research by the Community Development staff seems to indicate that this is not the case. E. Robinson's 1885 Atlas of New York shows a frame structure at the southeast corner of Hoe and Aldine Avenues, lists it as Brightside and indicates that it belonged to Richard March Hoe. At the corner of Faile Street and Lafayette Avenue Robinson's Atlas shows a stone house called Sunnyslope that was owned by W.W. Gilbert.

Furthermore, the reminiscences of Hunt's Point resident E.J. Duffy published in a 1967 issue of the Bronx Press Review mention that the Gilbert mansion at Faile and Lafayette was still standing fifty years ago, while Brightside , the country home of Richard M. Hoe, once stood on several acres near Simpson Street and Southern Boulevard. Thus, it seems apparent that Brightside is no longer extant and that the house at 812 Faile Street was at one time the estate of Sunnyslope . Part of the historical confusion no doubt stems from the fact that Sunnyslope was at one time owned by a member of the Hoe family, but it was Peter A. Hoe, the younger brother of R. M. Hoe, who resided there.

Whatever the case, 812 Faile Street remains a striking reminder of this neighborhood's more prosperous past. An imposing two and one-half story structure , the house exhibits the proportions and details that make it an excellent example of the Gothic Revival style. The roofline is dominated by large, picturesque gables that adorn both the front and side facades. A gabled dormer window terminating in a crocket decorates the roof along Lafayette Avenue, while another gabled dormer breaks the eaves line along

Faile Street. Gothic-arched attic windows punctuate the front and side gables, while stone label lintels top both first and second floor windows. To the right of the entrance an angular three-sided oriel with multiple trefoil panels is crowned with an elaborately carved crenellation. The Gothic-arched entrance is articulated by a heavy stone enframement.

Although several guidebooks give the building's date as 1860, no corroborating references could be found, and the architect, moreover, is unknown. In recent years the structure was used by a Jewish congregation as Temple Beth Elohim, and is now the Bright Temple A.M.E. Church.



15. Park Plaza

1005 Jerome Avenue

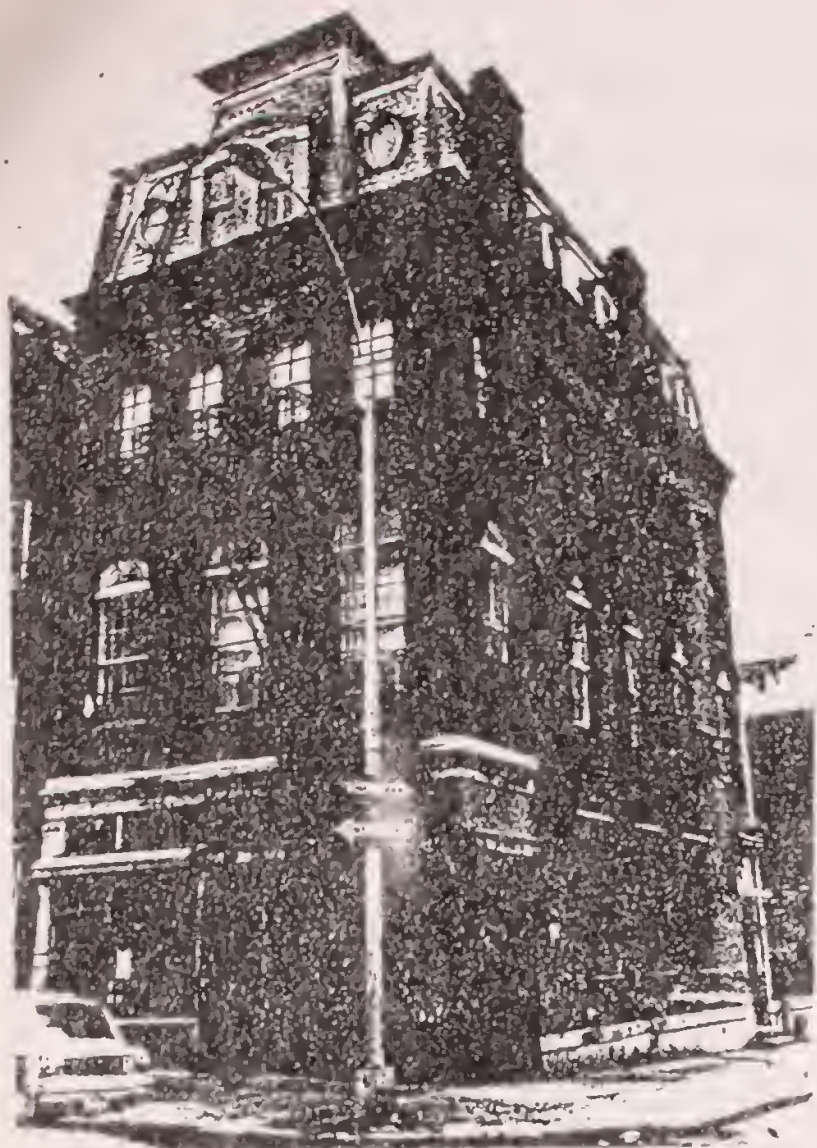
1928

Horace Ginsbern

The Park Plaza at 1005 Jerome Avenue is a splendid example of Art Deco architecture and is one of the finest buildings in that style located in the Bronx. The structure, built in 1928 to the designs of Horace Ginsbern, was one of this architect's first apartment houses and led directly to his being chosen to design the well known Noonan Plaza complex in Highbridge. (See #60 below)

Built of yellow brick with colored terra cotta trim and ornamentation the Park Plaza is an enormous eight-story structure whose monumentality is somewhat broken by its reduction into four "blocks" with small connecting entry courts. The main entrance to the complex is a double doorway set within a wall of glass brick and flanked by paired octagonal fluted columns with

flat faced geometric capitals. Between the columns are recessed entrances lined with glass blocks. The unit is set within a slightly projecting bay, rising the full eight stories of the block. Vertical stacks of windows with simply decorated spandrels are divided by brick piers that terminate near the cornice in stepped capitals. Brilliantly colored bands of terra cotta adorn the lower portions of this projecting bay. Eagle-like statues are placed above one of these bands on the third floor at the base of the piers. Although the remaining blocks in the complex vary somewhat, they do exhibit details similar to those found on the main entry bay.



16. 614 Courtlandt Avenue

late nineteenth century

Typical of the late nineteenth century, the striking red brick commercial and residential building located at 614 Courtlandt Avenue is a mixture of architectural styles. The most prominent feature of the three and one-half story building is a steeply pitched mansard roof typical of the Second Empire style with imbricated grey slates and curbed edges lit by ovoid and segmentally headed dormer windows. The projecting central roof pavilion with its own mansard and double dormer supplies a vertical thrust that is reinforced by the tall brick chimneys. The curb of the central pavilion becomes a cavetto profile at the cornice line while metal cresting tops the main roof. The main body of the structure is a combination of two additional styles. The heavy bracketed and modillioned metal cornice is in the neo-Grec style, while

the heavy metal window lintels are late Italianate features with their dentilled surrounds and foliate pendants. The proportion of the mansard roof and the mixture of ornament place this building in the late 1880's or 1890.

These Exceptional Buildings identified by the Community Development staff of the Landmarks Preservation Commission are strongly recommended for landmark designation because of their architectural significance. Compared with the other buildings in the Bronx, each of these appears outstanding, possessing what may be termed a "special clarity". Whether vernacular or architecturally designed, mid-twentieth century or early-nineteenth century in date, they all exhibit distinction. Proportions are correct; materials are appropriate; details are prototypic; and integrity is intact.

To discover such architectural gems may be a private delight; to lose them through vandalism or neglect would be a great disaster.

Very Good Structures

Although not as outstanding as the above seventeen Exceptional Buildings, the structures classified as Very Good are considered to have strong architectural or historical significance. Besides buildings included in this classification are two transportation facilities -- one bridge and one parkway.

Public

17. Salvation Army Training College
18. Herman Ridder Junior High School
19. Huntington Free Library
20. Muhammad's Mosque of Islam
21. Grit Chamber
22. Dollar Savings Bank
23. Bronx Zoo Buildings
24. Marillac Hall
25. Koehler & Campbell Piano Factory

Ecclesiastic

26. Elton Avenue Methodist Church
27. Reformed Church of Melrose
28. Union Reformed Church of Highbridge
29. Bedford Park Presbyterian Church
30. First Presbyterian Church of Williamsbridge and Rectory
31. Church of Saints Peter and Paul Rectory
32. Christ Church Rectory

Domestic

- 33. 4577 Carpenter Avenue
- 34. Dodge Estate Gatehouse
- 35. Schwab House
- 36. Bertine Block
- 37. Campagna House
- 38. Preston High School
- 39. Oaklawn
- 40. 1074 Cauldwell Avenue
- 41. 1076 Cauldwell Avenue
- 42. 1857 Anthony Avenue
- 43. Riverdale Music School
- 44. Tower House
- 45. Alderbrook

Transportational

- 46. Bronx and Pelham Parkway
- 47. Washington Bridge



17. Salvation Army
Training College

Andrews Avenue at
West Tremont Avenue

1905-08

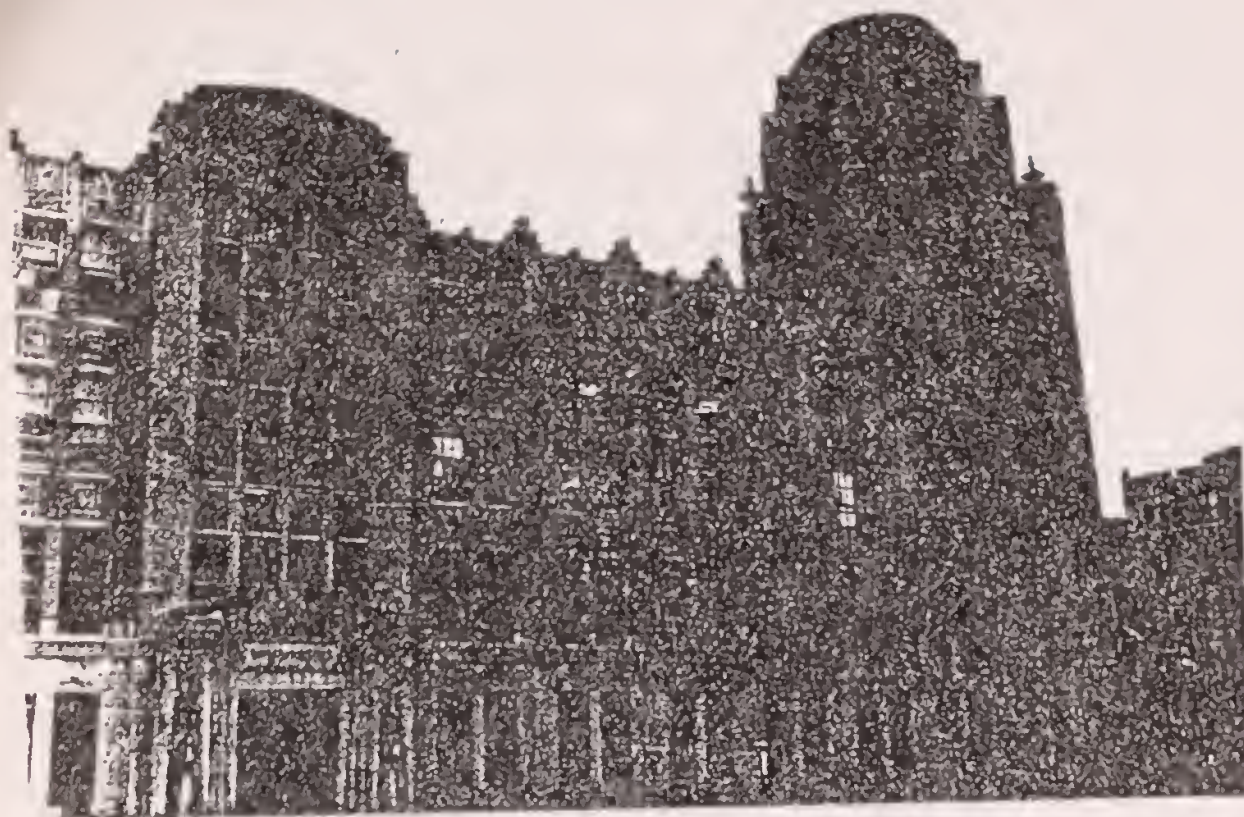
Charles Brigham

The Salvation Army Training College (originally the Messiah Home for Children) is one of the most impressive and forlorn buildings in the Bronx. Although vacant, with most of its windows broken, it remains a very handsome structure built in the Jacobean Revival style. It is sited on one of the highest points in the borough, Mount Fordham, once the site of Lewis G. Morris' estate of the same name.

The Messiah Home for Children was opened on March 4, 1908, after three years of construction. The building was designed by Charles Brigham, a Boston architect best known for the Christian Science Mother Church in Boston. Mrs. Henry Rogers, president of the Messiah Home for Children Society, donated the necessary \$300,000 construction cost for the Bronx building. The Home was established in February 1885 to provide a place for children aged 2 to 10 who were orphans or dependent on working mothers. Originally located on Rutherford Place, the Home purchased the Morris estate at the beginning of the century. This building provided space for 75 students, about twice the number accommodated in the old home. The society moved again in 1920 to Spring Valley in Rockland County at which time the Salvation Army purchased the building and

used it as their officers' training college.

The college is a three-story brick building with terra cotta and stone quoins and banding. Windows are transomed and often grouped. Shaped cross gables crowned with finials project at either end from the peaked roof center section. Two-story three-sided bays project from these ends. Wall dormers with shaped and triangular pediments break the cornice line of the central section. Fanciful chimney stacks punctuate the roof. A five-story central tower projects from the Andrews Avenue facade. Serving as a base for this tower is a block with an entry recessed behind an arched opening. Four slender towerlettes connected by stepped parapets rise at each top corner of this tower.



1S. Herman Ridder
Junior High School

Boston Road at
East 173 Street

1931

Walter C. Martin

Herman Ridder Junior High School on Boston Road at East 173 Street was completed in 1931 and designed by Walter C. Martin, architect for the Board of Education. The school is a large, striking building in the Art Deco style. The Boston Road facade has a plain granite first floor with windows directly cut into the stone. Above this base are three stories of small paned windows divided by brick clusters that resemble rectilinear versions of the clustered columns of Gothic cathedrals. These are capped by granite projections that are stepped above the cornice line. Between each floor are spandrels with geometric patterns while panels above the third floor windows are more elaborately decorated with a geometric foliate design. The auditorium entrance on this facade has a heavy stone surround with a stylized triangular pediment projecting from a portion of the facade that is flanked by stone corners and rises to a point higher than the caps of the brick clusters. The spandrels between the windows of this section are more elaborate than those below, but

they still maintain geometric stylization.

The most striking detail on the school is the impressive eight-story main entrance angled at the corner of Boston Road and East 173 Street. It, too, has a projecting entrance with a stylized triangular pediment that is more massive than the auditorium entrance. The tower rises solidly for five stories before leveling off with urns decorating the cornice line. Windows are treated in a manner similar to those previously described, but there are fewer of them, making the tower a more eye-catching element of the design. The building culminates in a round tower that is stepped and topped with a flat roof.



19. Huntington Free Library

9 Westchester Square

1883/1890

Frederick C. Withers and
William Anderson

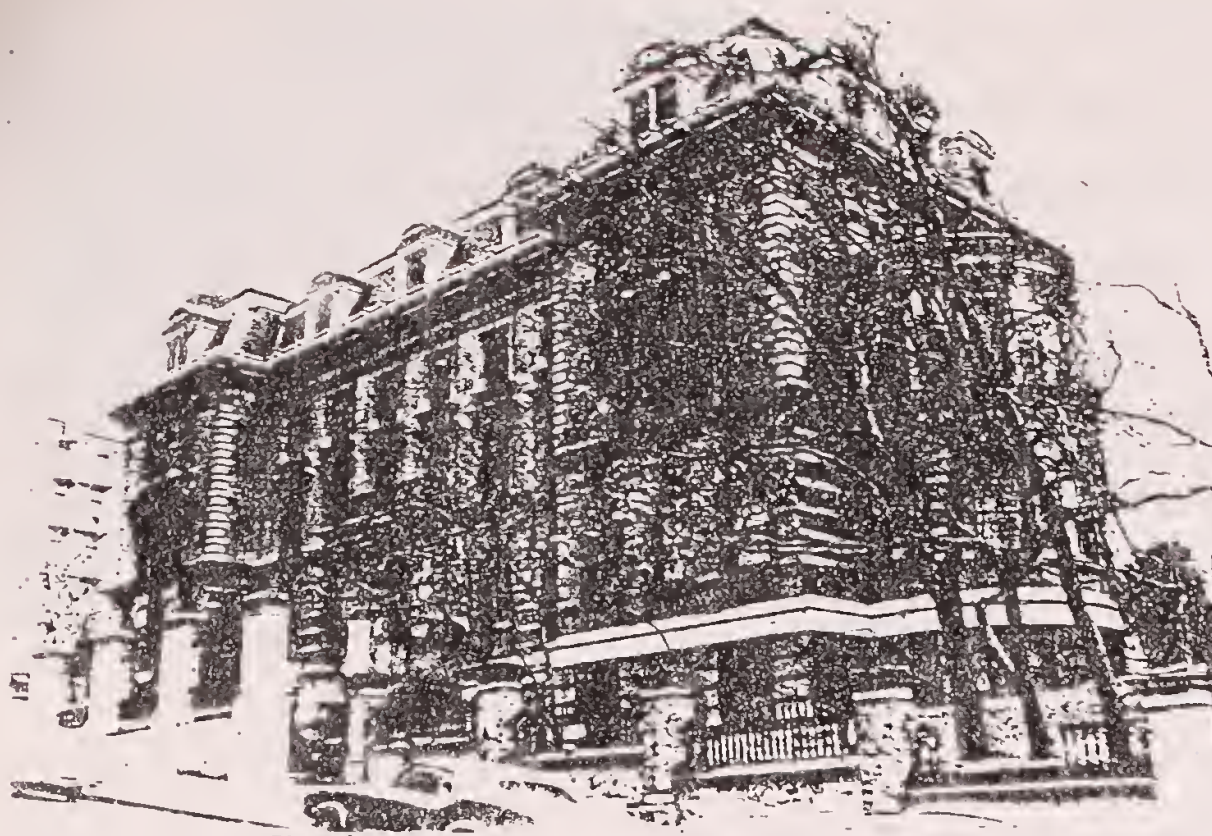
Combining Victorian Gothic elements with hints of the Richardsonian Romanesque, the Huntington Free Library and Reading Room at 9 Westchester Square is a charming example of the picturesque eclecticism that pervaded architecture during the latter part of the nineteenth century.

The building was designed and built in two stages. The original reading room was erected in 1883 with funds left in the will of Peter Van Schaick, a wealthy resident of the village of Westchester, who unfortunately did not bequeath enough money for the structure's upkeep. After the building was completed, the citizens of Westchester voted not to accept Van Schaick's gift, claiming that the \$1,200-a-year maintenance cost was too much for the village

to absorb. The library lay vacant and unused until 1890 when Colis P. Huntington, a railroad magnate who lived in nearby Throgs Neck (See #10 above), donated funds to enlarge the original structure with a rear addition. The complex was completed in 1891, given Huntington's name, and accepted by the village of Westchester.

The original 1883 reading room was designed by Frederick C. Withers, a prominent New York architect, who perhaps is best known for his High Victorian Gothic Jefferson Market Courthouse in Greenwich Village, designed in 1874 when Withers was in partnership with Calvert Vaux. The Westchester Square structure, with its asymmetrical massing and varied roof line, exhibits some of the Victorian Gothic qualities of his earlier work, but it should be noted that the building's simple geometry and lack of fussy details also aligns it with the robust architectural style then being popularized by H.H. Richardson. The most outstanding feature of the building is the squat entrance tower, notable for its handsome hipped roof and round-arched doorway. Rondels bearing the date 1890 and a title plaque on the second floor further enhance the tower, which is cantilevered out over the street in a medieval manner. The main reading room has its gable end facing Westchester Square and is embellished by plain wooden bargeboards with a drop pendant at the crown and by patterned brick in the top section of the gable.

The 1890 addition was designed by an architect named William Anderson about whom little is known. While its materials and details blend well with the Withers building, its large size and boxy configuration detract somewhat from the overall impressiveness of the complex. Nevertheless, the Huntington Free Library and Reading Room is a delightful ornament to Westchester Square and an attractive vestige of the late nineteenth century.



20. Muhammad's Mosque
of Islam

936 Woodycrest
Avenue

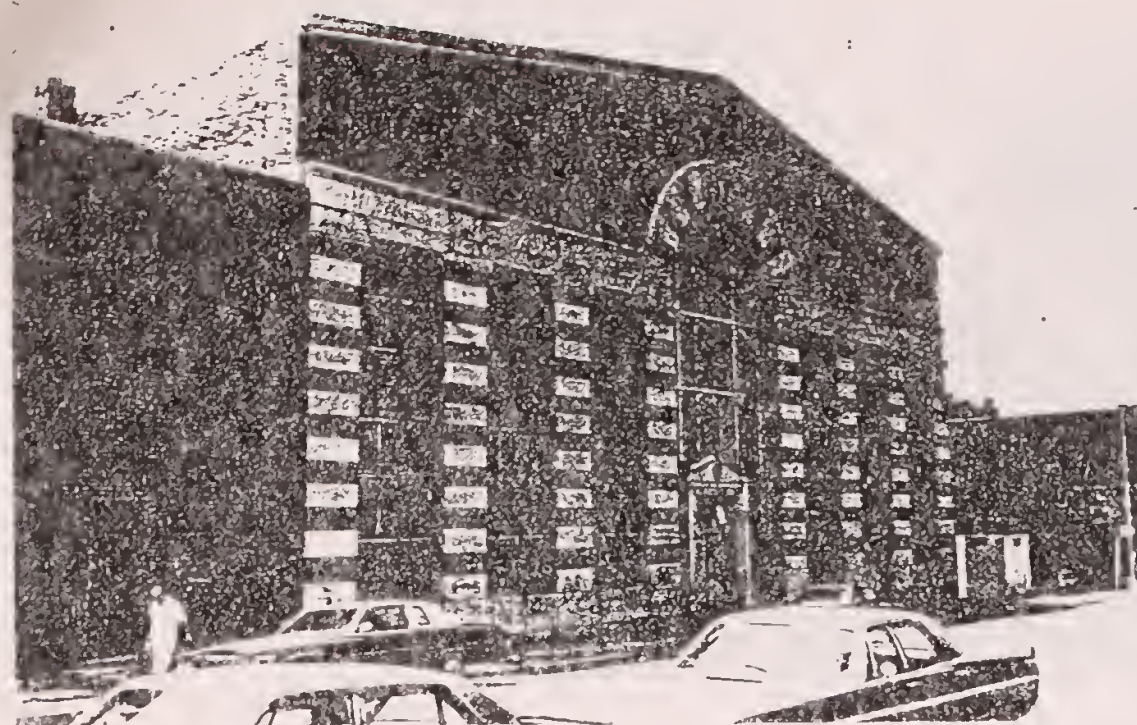
1901

William Burnett
Tuthill

Muhammad's Mosque of Islam, located at 936 Woodycrest Avenue between West 162nd Street and Jerome Avenue, was originally built for the American Female Guardian Society as an orphanage or "Home for the Friendless." Founded in the late 1830s, the Society had its headquarters and several schools in Manhattan; by 1900, however, rising real estate prices forced the Society to build a new headquarters and orphanage in the Bronx. One of the members of the Society's Board of Council was the Manhattan architect William Burnett Tuthill, who designed the Home for the Friendless in 1901. Tuthill had studied under Richard Morris Hunt for two years and also designed Carnegie Hall and the Schinasi residence on Riverside Drive in Manhattan.

Tuthill's elegant Beaux-Arts Classical style design for the Home harmoniously blends massing, proportion, texture, material, color and ornament. The Woodycrest Avenue facade is symmetrically massed with a recessed central entrance bay flanked by projecting pavilions. Built of two shades of grey stone, the three-story-and-basement structure has a full attic set within a red slate mansard roof. Massive band rustication is used on the basement

level, a lighter grey stone for the water table, and thin rusticated bands of stone alternate with smooth courses on the first floor, while limestone quoins rim the second and third stories. Varied fenestration includes arched windows with console keystones appearing on the first story, massive lintels and bracketed sills on the second and third floor windows, triple windows with segmental-arched lintels on the pavilion ends, and paired dormers piercing the mansard roof. Furthermore, interesting coloristic effects are achieved by a subtle palette of grey stone, soft red roof tiles, and oxidized green copper roof coping.



21. Grit Chamber

158 Bruckner
Boulevard

1936

Firm of McKim,
Mead & White

The striking and unusual structure at 158 Bruckner Boulevard, built in 1936, serves as the Bronx Grit Chamber of the Ward's Island Water Pollution Control Plant. Designed by the firm of McKim, Mead & White, it is most expressive with a high central entrance arch carried up into the low brick gable which reflects the angle of the structure behind it. The central arch is flanked by three high narrow windows on each side separated by enormous piers constructed of alternating courses of brick and limestone. The arch voussoirs are also alternatively brick and stone; the arch is crowned at the top by a gigantic console bracket. The plain brick work of the gable contrasts dramatically with the zebra-like striped appearance of the piers and arch, forming a powerful and expressive composition.



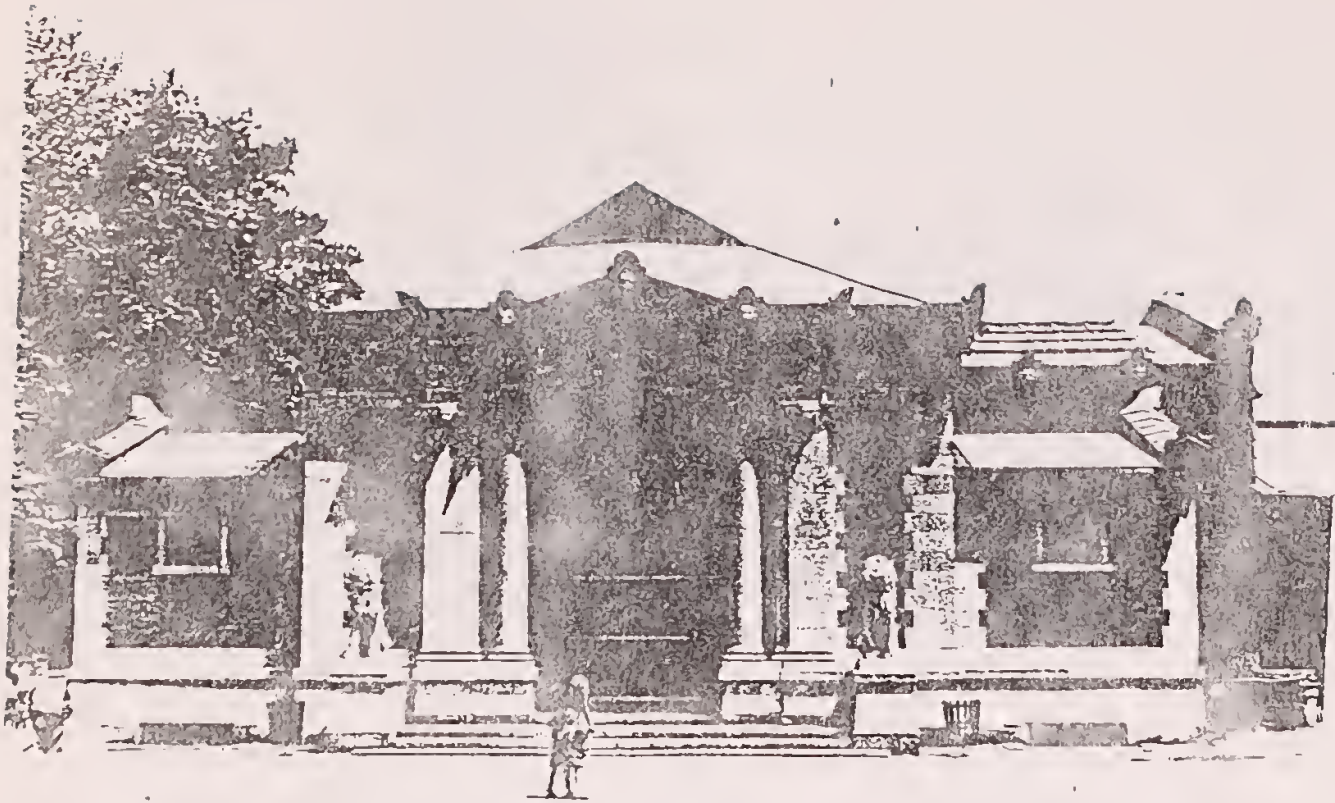
22. Dollar Savings Bank
2530 Grand Concourse
1932/ 1949-51
Halsey, McCormick
& Helmer

Located at 2530 Grand Concourse, the Dollar Savings Bank was built in two stages by the Manhattan architectural firm of Halsey, McCormick & Helmer. The same firm also designed the Williamsburgh Savings Bank, a designated New York City Landmark, which was built between 1927 and 1929 on Hanson Place in Brooklyn.

The original two-story banking room of the Dollar Savings Bank, designed in 1932, is sheathed in grey stone and asymmetrically massed with a large central section flanked by a one-story southern extension and slightly lower two-story northern wing. The central facade is pierced by two deeply recessed doorways with fluted intrados and three monumental windows with ornate metal grills. The stepped parapets located above the doorways resemble giant splayed keystones, while inscribed savings mottos on plaques appear above the three central windows.

The same firm was responsible for the eight-story office tower addition, erected between 1949 and 1951. The design incorporates setbacks, which originally reflected 1916 zoning ordinance controls on buildings exceeding thirteen stories.

Rather than allowing light and air to filter to the street below, the setbacks are used here for aesthetic purposes. Built of buff brick, the tower has continuous bands of windows separated by metal spandrels and topped by a long limestone lintel. Shallow clasping buttresses define the corners of the tower and a four-faced clock tower appears at the northwest corner of the block. The limestone ground floor visually links the office tower with the adjacent banking structure which is clad in the same material.

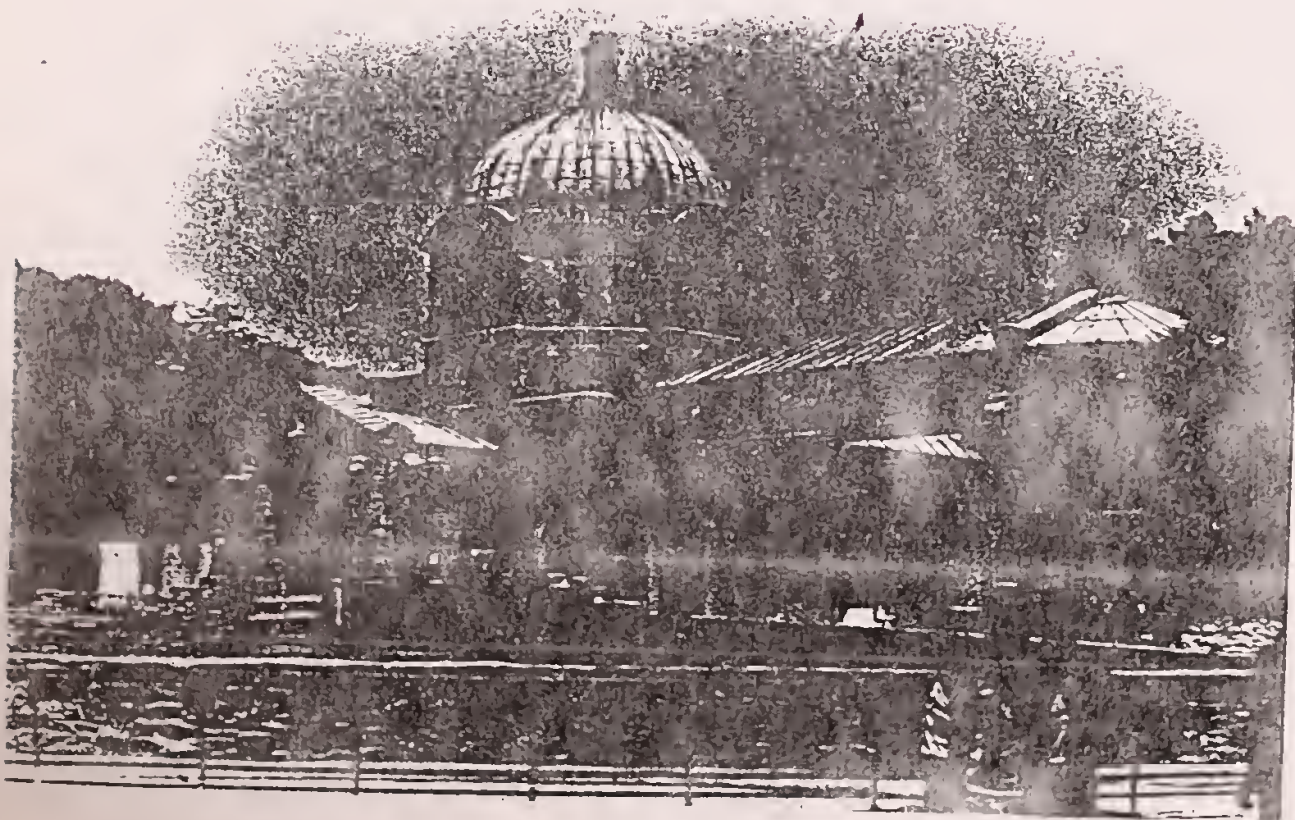


23. Bronx Zoo
Buildings

1899

Heins & LaFarge

The Lion House (1903)



The Elephant House (1909)

The inspiration for the complex of buildings that make up the Bronx Zoo came from the Zoological Society's indefatigable first director, William Temple Hornaday. When Hornaday was hired by the Society in the spring of 1896 , the area of the present-day zoo was 261 acres of wilderness. Transforming this natural terrain into a landscaped area featuring major exhibition buildings and large animal ranges was the challenge that Hornaday faced.

Before drawing up specific plans, Hornaday spent the summer of 1896 studying fifteen zoological gardens in England, Belgium, Holland, Germany and France. By reviewing European zoos, he hoped to design the most modern animal installations as well as to acquaint himself with current methods of zoo management.

By November 1896 Hornaday submitted his preliminary plan to the Society's executive committee. The committee in turn submitted his plan to the best landscape and engineering men of the day as well as to experts in layouts of animal shelters.

By the fall of 1896 the firm of Heins and LaFarge had been selected as the Society's official architects. Previously LaFarge had been one of the incorporators and subsequently the secretary of the Society's executive committee. However, when his firm was chosen to carry out Hornaday's plans, he resigned to avoid any conflict of interest. Christopher LaFarge (1862-1938) was the eldest son of John LaFarge, the famous painter and stained glass designer. He studied architecture at the Massachusetts Institute of Technology where George L. Heins (1860-1907) was his classmate. Both men eventually came to New York to practice and in 1886 they went into partnership. Both were particularly interested in church architecture and their firm won the competition for the Cathedral of St. John the Divine. Only the apse of the Cathedral was built from their original Romanesque Revival plan, but the firm designed many other churches. After Heins died in 1907, LaFarge went into practice with Benjamin Wistar Morris and others, including eventually

his own son. However, most of the important zoo buildings were designed in collaboration with Hornaday before Heins' death

Hornaday's basic plan was to place the major animal houses in a formal setting at the northern end of the park and to spread the open animal ranges throughout the natural wilderness of the rest of the park. The oblong area where the buildings were placed was originally known as the Glade, but later was named Baird Court in honor of Spencer F. Baird, late secretary of the Smithsonian Institution.

The Bird House (1899), the Lion House (1903), the Elephant House (1909), the Monkey House (1901), the Administration Building (1910) , and finally the Museum of Heads and Horns (1922) were all built around this court. One of the earliest buildings, the Reptile House (1899), was located to the southeast of the court, and the Antelope House (1903) was by itself at the southern end of the park.

The ground plans and cage arrangements of the buildings were all designed by Hornaday to incorporate the latest ideas in animal care. The architectural work was executed by Heins and LaFarge in a Free Classical style using orange brick, gray granite, Indiana limestone, grey terra cotta, red slate and copper. Most of the buildings are one-story rectangular pavilions that feature decorative sculptures of the animals housed. An exception is the Elephant House which is crowned by an imposing dome. The AIA Guide humorously comments that this "grand limestone palace... could serve as the capitol of a banana republic."

Typical of the animal houses is the Lion House which was opened to the public on February 2, 1903. Modeled after the Lion House in the London zoo, it is essentially a one-story rectangular pavilion of orange brick with stone trim. An impressive entrance graces each end of the building. Massive stone blocks

set as quoins surround the entrance. Dramatic emphasis is given the entry by flanking it on both sides with a stone pilaster decorated with an animal head and a sizeable free-standing Corinthian column. The columns are topped by a pediment group depicting a male and female lion with intertwined paws. A magnificent sentinel lion stands on a pedestal to either side of the entrance making it clear to all that this is the home of the "king of the beasts". The heads of pumas, jaguars, and leopards topped by acroteria decorate the cornice; heads of lions and tigers are reserved for the large panels which appear in the side walls.

In a determined effort to make the Lion House the most beautiful structure of its kind in the world, the Society brought the animal sculptor Eli Harvey from Paris to execute all the carvings and sculpture. Harvey was an American born in Ogden, Ohio, in 1860. He had studied at the Cincinnati Museum and later with Fremiet in France. He devoted himself almost exclusively to feline animals. At the time the Lion House opened, Harvey's animals were considered somewhat novel because they represented natural and not apocryphal animals. While decorative animal carvings and sculpture were a feature of all the zoo buildings, the four imposing sentinel lions as well as the diversity of other felines that enhance the Lion House make it the most outstanding of all the zoo buildings.

An interesting feature of the Lion House when it opened was space set aside for the use of animal artists: a studio in the northeast corner to which the big cats could be brought through a tunnel connecting all the exhibition compartments, and in the northwest corner, a locker room where artists could store easels, modeling clay, and other materials. Harvey was one of the artists who was invited in the spring of 1903 to advise the Society on specifications for the studio. This space at the present time is used by the animal keepers and is no longer available to artists.

The largest and certainly the most grandiose of all the zoo buildings is the Elephant House modeled after the Palais des Hippotames in Antwerp. It opened to the public on November 19, 1909. Built of smooth dressed Indiana limestone, its most striking feature is the massive two-story dome that rises high above the rectangular pavilion enclosing the animal cages. The roof of the dome is covered with glazed tiles and crowned by a cupola of tile work, also in color. In contrast to most of the other zoo buildings which are entered on either narrow end, the Elephant House has a deeply recessed entrance on either long side. Each entrance is in the form of an archway with a rhinoceros head crowning the arch and an elephant head to each side. Guastavino tiles decorate the intrados of the arches. The cornice of the building is ornamented by sculptured heads of the rhinoceros, tapir and hippopotamus.

As in the case of the Lion House, no expense was spared to provide the finest of animal sculpture on the facade. A competition was held and the entries of two men, A. Phimister Proctor and Charles Robert Knight, were considered so nearly equal in merit that the work was divided between them. Proctor had already done considerable work for the Society because it was he who designed the animal cornices on the Bird, Reptile and Monkey Houses , as well as the eagle over the south door of the Bird House and the antelope heads over both doors of the Antelope House. He was assigned the south entrance of the Elephant House where he executed two large heads of the Indian elephant and an Indian rhinoceros. Knight modeled the heads of the African elephant and the African rhinoceros that ornament the north entrance.

Both of these men were qualified to handle their assignments. Proctor was born in Ontario, Canada, in 1862 but his family had moved to Denver when he was small. Here he spent much of his youth climbing in the Rocky Mountains where he loved to observe and sketch wild animals. Realizing that he needed more formal training, he came to New York and attended classes at the National Academy of Design and

the
at the Art Students' League. His sculptures of native American animals were prominently displayed at the Colombian Exposition. After the exposition closed he returned to New York where he worked with St. Gaudens. A scholarship allowed him to study in Paris and here he designed the quadriga which topped the portico of the United States pavilion at the Paris Exposition of 1900.

Knight was born in Brooklyn in 1874 and studied art at the Metropolitan Museum and the Art Students League. Animals and birds became his speciality. He worked as a magazine illustrator and also made models of fossil creatures for the United States Government, the Carnegie Museum, and the American Museum of Natural History.

According to an article in the August 2, 1908, New York Times visitors to the zoo were not alone in their appreciation of the Elephant House's sculpture:

.... Although the work on the elephant house is far from complete, sparrows have already built their nests along the cornice.

One pair chose their nest site on the top of a rhinoceros head near the south end of the building. The nest, a bulky structure of straw and grass and feathers, rests just above the rhinoceros' horn and covers its eyes.... Another nest is under construction on top of the carved elephants' heads. The sparrows are arranging the dried grass stems between the elephant's trunk and the forehead.

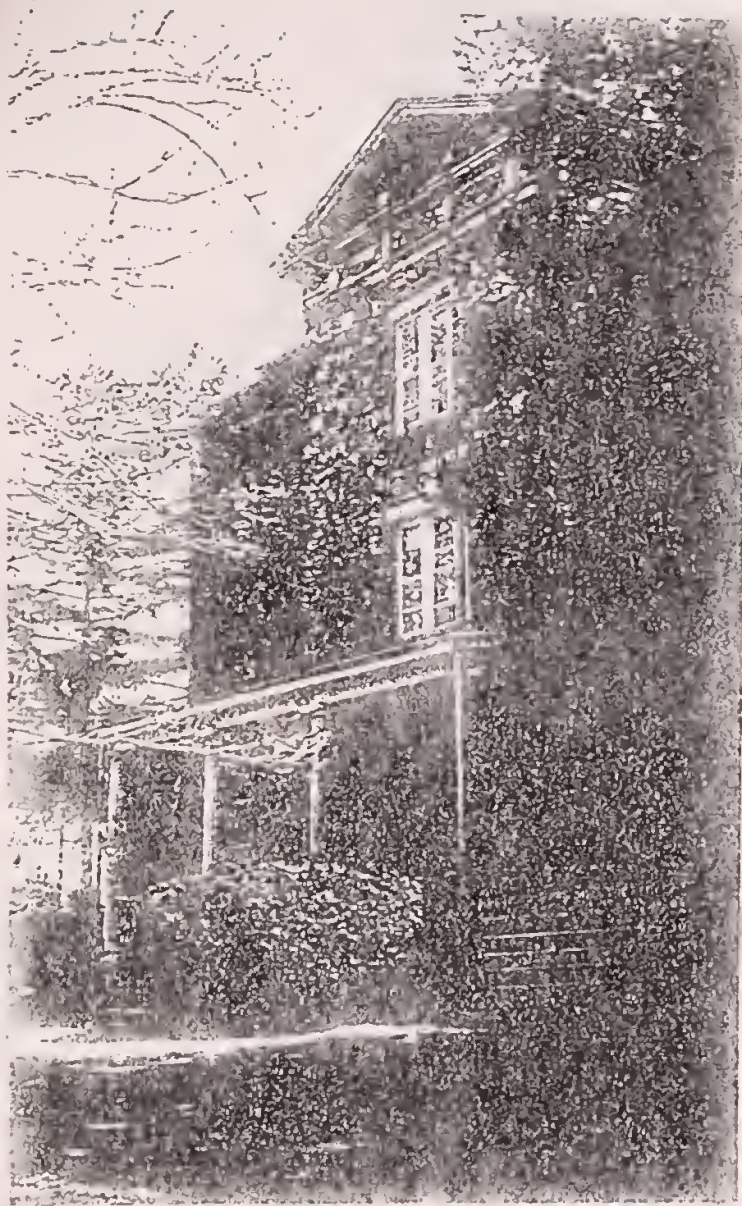
Despite the workers' consternation, the Society could hardly evict these unexpected tenants and the sparrows were allowed to remain in their nests undisturbed.

The last building to be built among the original structures was the Museum of Heads and Horns. For a number of years the Society's collection of the heads and horns of rare wild animals was displayed in the Administration Building. Given by men like Theodore Roosevelt who were big game hunters themselves, the collection became too large for the available space. Finally Hornaday was able to realize his dream of a separate structure to exhibit the collection and a brick

and limestone Free Classical building similar in feeling to the others was designed by Henry D. Whitfield and opened on May 26, 1922. So complete was the collection that the Society's president, Henry Fairfield Osborn, remarked facetiously at the building's dedication that "there is only one horned animal not included in our famous collection, and that is his satanic majesty".

Hornaday was delighted with the new building which he announced would "last for centuries". He could hardly have imagined that some fifty years later attitudes towards animal conservation would have changed so completely that the Society would neither encourage hunting nor keep the museum open to the public. At the present time the building serves as offices for the Society's educational program.

Despite their cohesiveness and charm, some zoo buildings may well join the list of "endangered species". New concepts of animal care and display resulted in the construction in 1969 of the World of Darkness built to exhibit nocturnal animals and cave dwellers, and in 1972 , of the World of Birds. The former Bird House is closed, and although the Antelope and Elephant Houses have animals displayed outside, the public is no longer admitted inside. However innovative some of these structures were when Hornaday designed them in the 1890's , they are now in many ways outmoded and the Society may want to demolish them at some future time.



24. Marillac Hall

College of Mount
St. Vincent

late 19th century

Situated on the sloping grounds of the College of Mt. St. Vincent and commanding fine views of the Hudson River, Marillac Hall is a structure of impressive proportions and sparse detail. The central portion of the building was formerly the estate of E.D. Randolph, a Riverdale property holder who owned a large tract of land along the Hudson River south of West 261st Street (Randolph's Lane) during the late nineteenth century. The college acquired the estate in 1921 and during the next three years added large wings to the north and south that harmonize well with the architecture of the original Randolph house. The college continues to use the expanded structure as a student dormitory.

Constructed of handsome native fieldstone, Marillac Hall consists of a

three-story central pavilion flanked by wings that rise to a height of four stories. A slightly projecting entrance bay is enclosed by a wooden porch that boasts fluted Doric columns and a rail of turned balusters. This bay is crowned by a classically inspired pediment which encompasses a lunette window. A modillioned cornice with swag frieze runs across the full width of the facade, unifying the three rather distinct sections of this rambling structure.



demolished

25. Koehler & Campbell Piano
Factory

East 163rd Street between
Melrose Avenue and
Courtland Avenue

1885 - 1908

Charles Steinmetz and
C.S. Clark

The handsome red brick industrial building located on a wedge-shaped site bounded by East 163rd Street, Melrose Avenue, the tracks of the Melrose Branch of the N.Y. Central Railroad and Courtland Avenue was built between 1885 and 1908 for the hardware manufacturers Francis Keil and Sons. The earliest structure, a one-story foundry for casting hardware, was designed by Charles Steinmetz in 1885. In 1889 Charles S. Clark designed a four-story and basement factory building fronting onto East 163rd Street. By 1908 Clark had built a series of smaller structures including a one-story coal storage building, several frame structures and a stable, gradually filling in the wedge-shaped block.

The East 163rd St. facade incorporates segmental and round-arched openings, a campanile with bracketed parapet in the Italian Villa style, Romanesque Revival buttresses, corbelled moldings and monumental massing in a blend of styles that is typical of late nineteenth century eclecticism. A corbelled brick cornice molding and string course provide horizontal rhythm, which contrasts with the vertical thrust of the shallow brick buttresses separating sets of two and three window bays. Each window is topped by a segmentally arched brick lintel. The six-story four-faced clock tower is particularly striking with its massive brick quoins,

round-arched openings surrounding the clock faces, and limestone keystones and impost blocks. Corbelled moldings separate the arch spandrels from the tower cornice, while the projecting eaves of the parapet roof are supported by metal brackets. Within the entablature frieze the manufacturer's name, Francis Keil & Son and their product, "Hardware", is displayed.



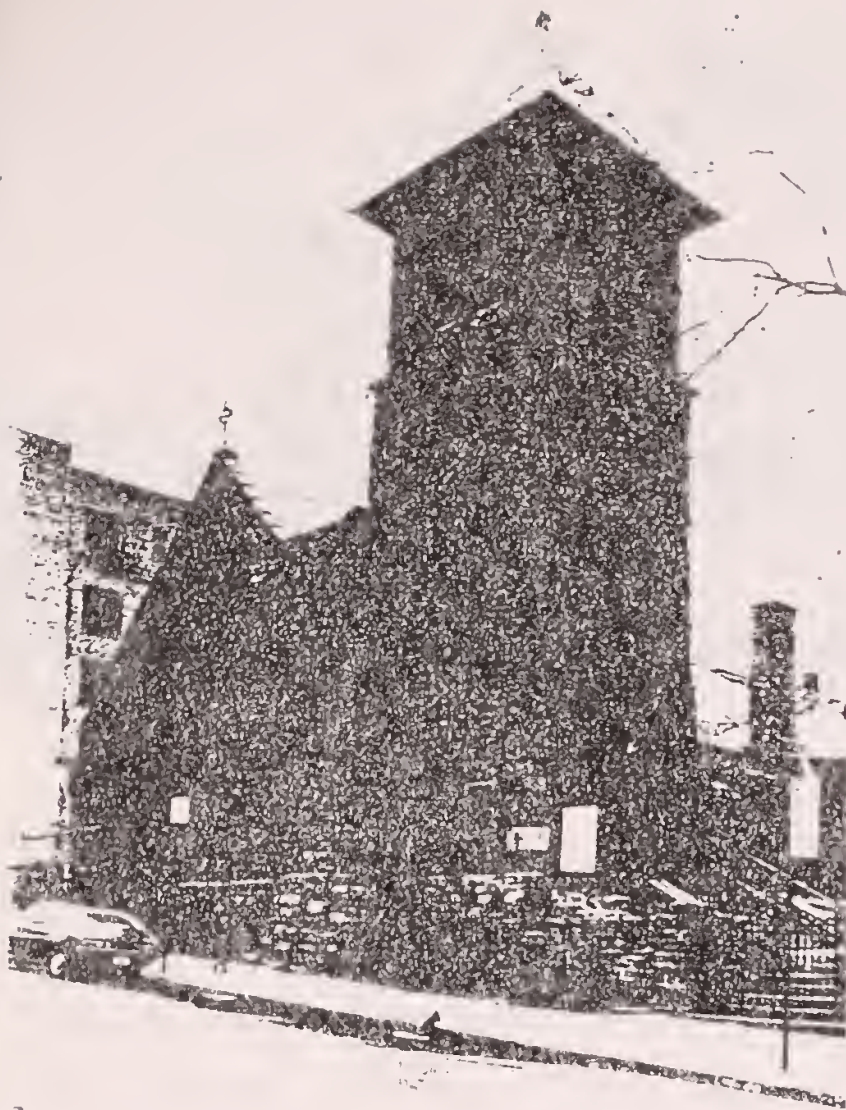
26. Elton Avenue Methodist Church
Elton Avenue at 158th Street
1878 - 9
John Rogers or H.S. Baker?

The modest red brick Victorian Gothic style structure with stone trim , the Elton Avenue Methodist Church at Elton Avenue and 158th Street, was erected in 1878-79 and designed by either John Rogers or H. S. Baker (records are unclear). The central placement of the handsome Gothic- arched entrance emphasizes the symmetrical design of the church while four evenly spaced slender towerlettes divide the facade into three equal bays. In each of these bays a Gothic-arched stained glass window lights the interior while visually easing the solidity of the massive facade.



27. Reformed Church of Melrose
Elton Avenue and 156 h Street
1879
Henry Piering

Similar to the Elton Avenue Methodist Church (See #26 above) and located nearby at Elton Avenue and 156th Street is the Reformed Church of Melrose. It was designed by Henry Piering in 1879 and is a more sophisticated example of Victorian Gothic church architecture. The flat facade is handsomely articulated by the use of brick corbeling which appears on the window lintels and in an unusual pattern under the eaves and over the central entrance. The facade is broken into three bays by brick piers that flank Gothic-arched stained glass windows and a central rose window. The structure is topped by a returned cornice and a particularly handsome steeple ornamented with arched ventilators and capped by a short polygonal spire.



28. Union Reformed Church of
Highbridge

1272 Ogden Avenue

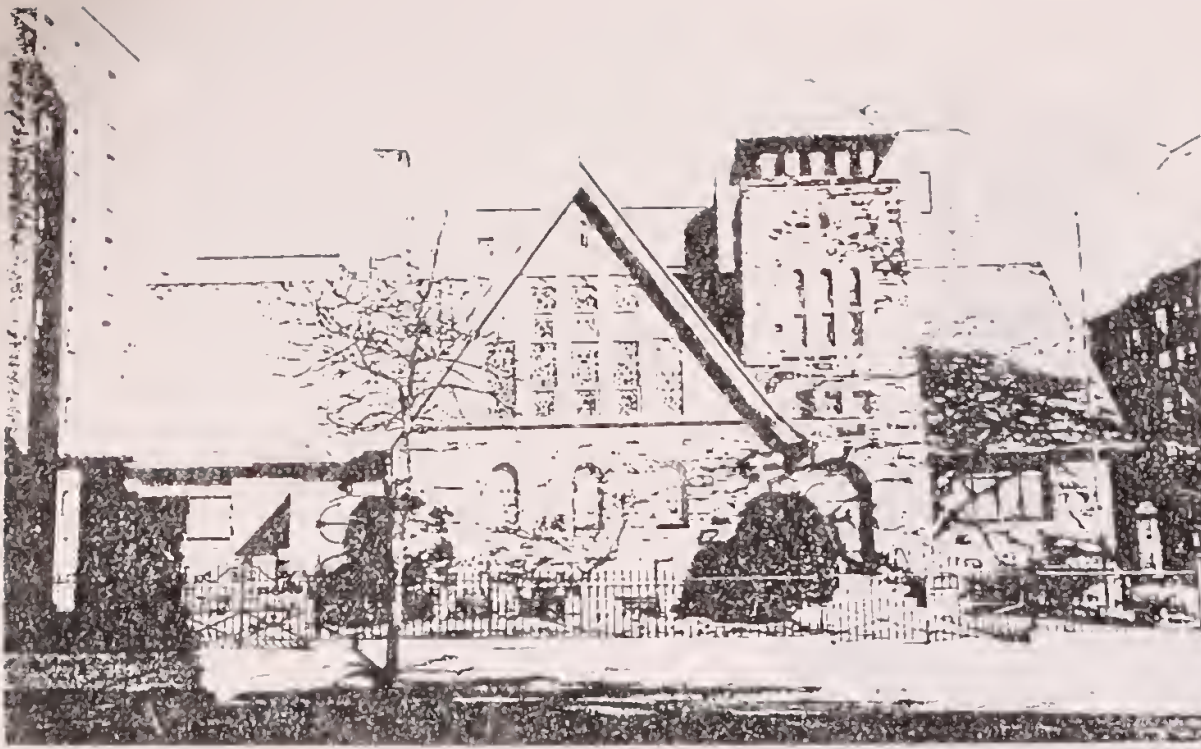
1887

Alfred E. Barlow

The Union Reformed Church of Highbridge, 1272 Ogden Avenue, is a boldly massed stone structure designed in the Richardsonian Romanesque manner in 1887 by Alfred E. Barlow. The building is quite austere, with the nave and square tower rising from a high battered stone foundation. The building makes its strongest statement through the use of rock-faced stone and the massing of its simple geometric forms; ornamentation is confined to a checkerboard pattern of stone squares near the top of the tower.

Alfred E. Barlow was active as an architect in and around New York City in the late nineteenth century and is known to have designed a row of houses on West 120th Street in the Mt. Morris Historic District (1887) as well as houses in the suburbs of New York City.

The Union Reformed Church is now surrounded by twentieth-century apartment houses and it remains one of the few buildings from the era when Highbridge was a suburban section of New York City built up primarily with single-family residences.



29. Bedford Park
Presbyterian Church
2943 Bainbridge Avenue
1900
Robert H. Robertson

The Bedford Park Presbyterian Church, 2943 Bainbridge Avenue, was designed in a rural-inspired style in 1900 by the prominent architect Robert H. Robertson (1849-1919). Robertson was a prolific New York architect best known for his designs of churches and commercial buildings including St. Luke's Episcopal Church in the Hamilton Heights Historic District, St. Paul's Methodist Church on West 86th Street, and the American Tract Society Building on Nassau Street. Much of Robertson's work was designed in the Romanesque Revival style, and the Bedford Park church is a late example of the use of this style, here mixed with Tudor Gothic details.

The church is built of blocks of locally quarried stone pierced by crisply cut round- and flat-arched openings. The building is cruciform in plan with half-timbered gables lit by cusped-arched openings. A square tower with an open belfry and hipped roof rises from the southeast crossing of the building. Unfortunately the original slates of the steeply pitched roof planes have been replaced by asphalt shingles.



30. First Presbyterian Church of
Williamsbridge and Rectory

720 East 225th Street

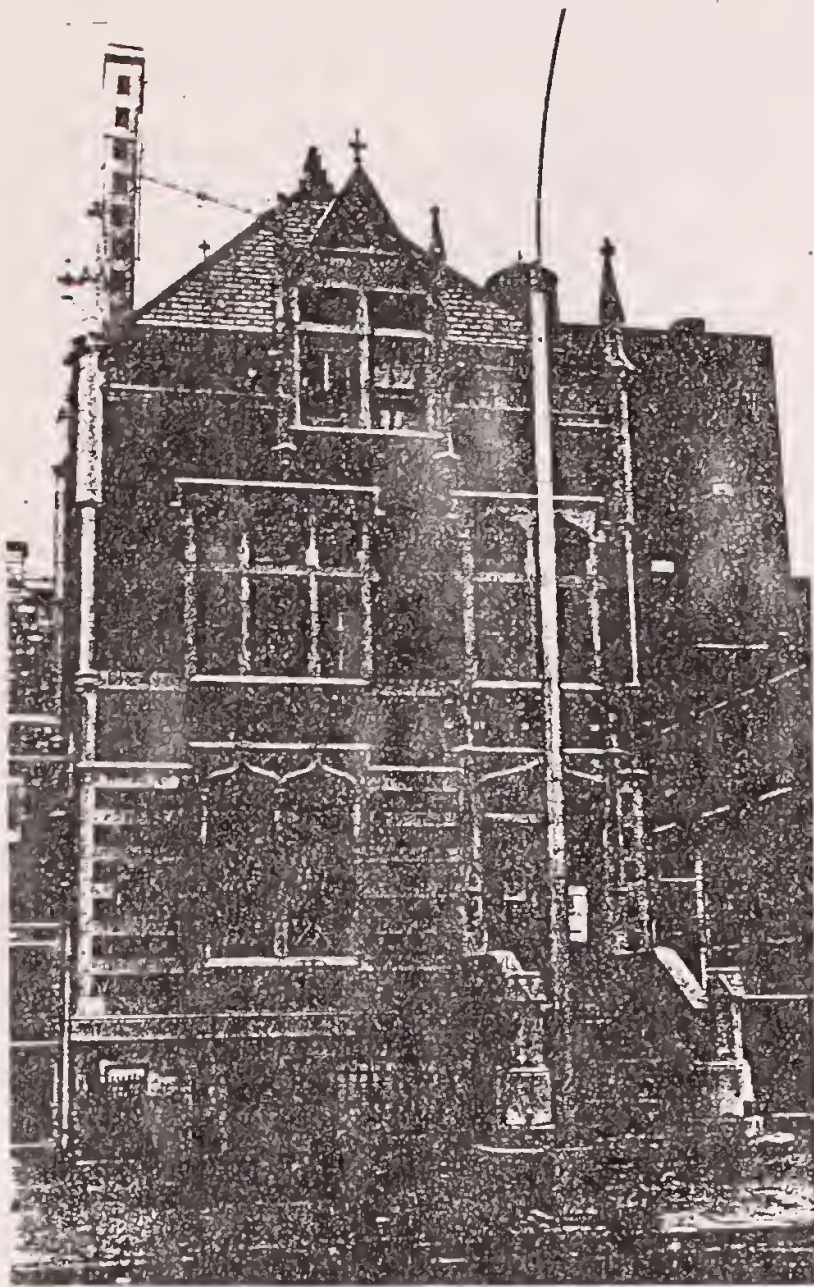
1902

John Davidson

The First Presbyterian Church of Williamsbridge and its adjacent rectory located on East 225th Street were designed in 1902 by local Williamsbridge architect John Davidson. The shingled church building is a vernacular structure making use of an eclectic mix of stylistic devices. The main body of the church, with its round-arched openings, is late Romanesque Revival in style, but the entrance porch is a Colonial Revival detail and the jigsaw roof ridges have an oriental flavor. The square belfry at the right of the front facade is capped by a particularly unusual ogival roof.

The rectory is a more conservative building, designed in a Free Colonial style. The house makes use of such colonial architectural forms as shingle siding, a columnar porch and an oval window, but these forms are combined in a free manner to create a house more reminiscent of nineteenth-

century architectural taste than of genuine eighteenth-century buildings. Together these two buildings create a charming enclave in this area of the northeast Bronx.



31. Church of Saints Peter and
Paul Rectory

St. Ann's Avenue at 159th St.

1900

M.J. Garvin

The rectory of the Church of Saints Peter and Paul, located on St. Ann's Avenue between East 159th Street and Third Avenue was designed in 1900 by M.J. Garvin and is a striking example of the neo-Gothic mode, a later continuation of the Gothic Revival style which was popular throughout the nineteenth century. The structure is richly ornamented with a wide variety of Gothic detail carved in stone which stands out against the red brick facade. Double entry doors located at the far right are set within an ogee-arched surround which is echoed by the arches of the grouped windows to the side and above. Typically, the stylistic motifs are vertical in emphasis, which is evident in the tall, slender windows and chimney stack, a steep hipped

roof topped by crockets and spindles, and a peaked dormer at attic level. This vertical play is balanced by the use of label lintels and moldings, a common feature of the style, horizontal bands of stone and brick at first-story level, and a particularly handsome stone cornice frieze carved with low Gothic arches. With its crisp details and polychromatic facade, the rectory makes a strong architectural statement along a bleak industrial section of St. Ann's Avenue.



32. Christ Church
Rectory

5030 Henry Hudson
Parkway

c. 1872

The Rectory of Christ Church is a one and one-half story frame residence located in Riverdale and designed in an architectural style that combines Georgian details with elements of French Second Empire style. The main facade of the three-bay house faces Henry Hudson Parkway and is divided into two sections. The first is two bays wide and includes the centrally placed entrance bay. The second section is one window wide and is slightly recessed. A simple projecting bracketed cornice surrounds the house below an asphalt shingled mansard roof. The high roof is pierced by three large, triangularly pedimented dormers with six-over-six , double hung windows. Similar windows with flat entablatures are found on the first floor. A panelled door surrounded by two four-paned side lights and a transom make up the entrance. A long veranda supported by posts with Doric capitals extends across the full width of the house and projects on one end. Because the veranda's design is not incorporated with the cornice, it appears to be a later addition.

According to William A. Tieck in his Reminiscences: Riverdale, Kingsbridge, Spuyten Duyvil, the frame rectory was built in 1872 as a farmhouse. It is shown on an 1872 Bromley map of Westchester County. The rectory is part of a three building complex that also includes a New York City Landmark, Christ Church, designed by the noted architect Richard Upjohn in 1886, and the brick parish house designed by Riverdale architect Dwight James Baum in the mid-1920's.

Designation of the total complex was vehemently opposed by the Church Board in 1967 when Christ Church was designated a landmark.



33. 4577 Carpenter Avenue
late-nineteenth century

Number 4577 Carpenter Avenue is a two and one-half story frame structure clad with imbricated shingles and clapboard and decorated with jigsawn details. The plan is a central block with abutting rear wing, angled side bay, and wooden porch, which extends from the front facade and wraps around the north side of the building. The front porch is composed of jigsawn elements: turned wooden posts support the porch roof; pierced wooden brackets flank the posts; attenuated brackets which start at the cornice level extend to the capitals of the porch posts; and pierced quatrefoils alternate with paired circular perforations within the porch frieze. Additional pierced jigsawn work is

placed within the deeply recessed roof eaves in a design that consists of paired square wooden panels with perforations topped by a semi-circular sunburst and flanked by quarter sections of the sunburst motif. The roof crest is topped by a wooden finial.

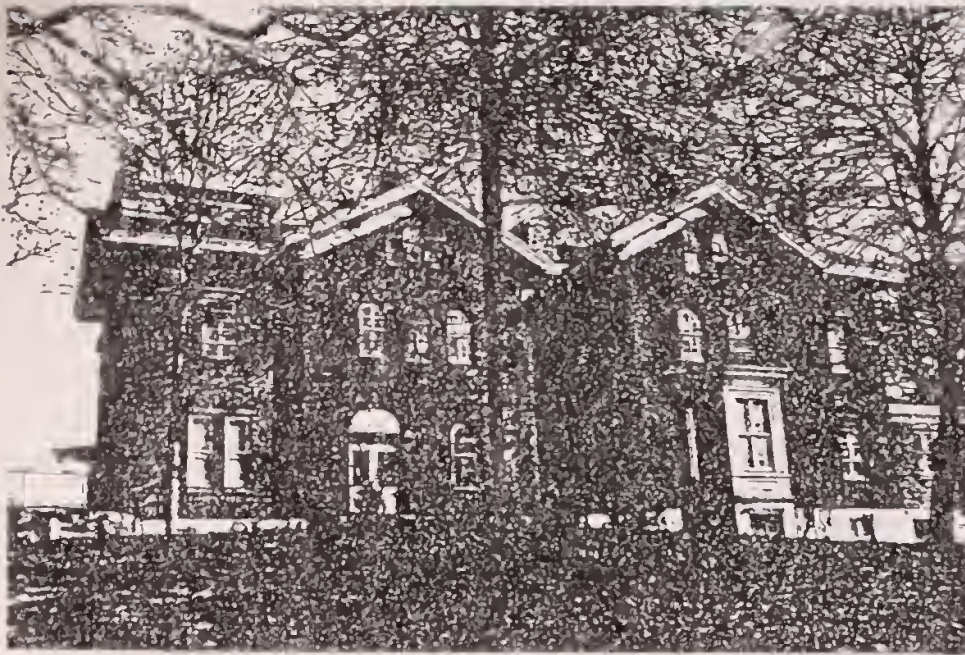
No formal record of the architect and date of this building exists; however, the plan, materials, and the individual jigsawn elements would place this house stylistically in the late 1870's or early 1880's. The use of gouged wooden ornament is often referred to as Eastlake style.



34. Dodge Estate Gatehouse
Independence Avenue at
247th Street
c. 1860's

The gatehouse on Independence Avenue at 247th Street is a picturesque frame cottage probably built in the 1860's for the Dodge Estate. The house is composed of two asymmetric units set irregularly side by side, each topped by a jerkin head roof with decorative polychrome slate laid in a distinctive pattern. Large barge boards with flat drops enliven the eaves line. Additional emphasis is given to the textural contrast of the facade materials: horizontal clapboard on the first story contrasts with vertical board and batten siding on the second floor. These plays of pattern and irregularities of line are characteristics associated with the nineteenth century love of the picturesque.

The residence was designed in the style of the small rural cottages popularized by the mid-19th century theoreticians of the picturesque. Its massing and detailing resemble that of the "Gate-Lodge in the English Style" illustrated as Design VI in Andrew Jackson Downing's The Architecture of Country Houses (1850) and is even closer in form to Calvert Vaux's "Rural Cottage", illustrated as Design No. 4 in Villas and Cottages (second edition, 1864).



35. Schwab House

Bronx Community College

1857

The original Gustav Schwab house on the campus of Bronx Community College (old New York University) is a large red brick structure of two and one-half stories. Each of the several roof gables boasts wide overhanging bracketed eaves. The eaves, in addition to the slender panelled chimneys, grouped round-headed windows and distinctive square tower reminiscent of an Italian campanile, place this house in the picturesque Italianate style. Similarly, the site on a rise overlooking the Harlem River exhibits the mid-nineteenth century love for picturesque scenery.

Schwab, the New York agent for North German Lloyd Steamship Company, chose the site, once the location of Revolutionary War Fort No. 8, because of its fine view of the spires of New York. He and his family occupied the house from 1858 until Mrs. Schwab's death in 1904. The house and property were acquired by New York University in 1906 with \$300,000 donated by Mrs. Russell Sage.



36. Bertine Block

414 - 432 East 136 Street

1891

George Keister

Known as the Bertine Block, the row of ten houses at 414-432 East 136th Street between Willis Avenue and Brown Place consists of a series of one-family dwellings with facades of various shades of red, buff, taupe, and yellow faced brick and rusticated granite. The houses were erected in 1891 for a Mr. Bertine to the designs of the architect George Keister. Keister was a fairly prominent late-nineteenth century New York architect who designed a number of buildings in the Greenwich Village Historic District as well as the First Baptist Church on Broadway and West 79th Street.

Among the best and most varied speculative buildings of the period in the Bronx, the row exhibits ornament that demonstrates Keister's competent handling of architectural detail. Diaper work beneath the third floor windows, alternating paired and triple windows, splayed, ogee and segmentally arched lintels and stained glass transoms on the ground floor windows and doors are decorative elements found on many of the houses. The rooflines present varied profiles consisting of stepped and Flemish gables that are often clad in glazed tile. The individual houses are tied together as a visual

unit by the use of similar building materials and by uniform low stoops and window sill lines. Six of the ten structures have two-story rear extensions designed by Keister in the same year. Although there is no repetitive design pattern, this fine row displays a creative and logical use of stock design vocabulary of the period.



37. Campagna House

240 West 249 Street

1929

Dwight James Baum

The Anthony Campagna house at 240 West 249th Street was built by Dwight James Baum in 1929 and is an excellent example of a formal suburban villa. Inspired by Italian prototypes, the house and garden are effectively integrated.

The main axis of the composition begins at the impressive entrance. A paved, tree-lined drive leads to a walled forecourt with a center fountain, and a triple round-arched rusticated loggia serves as the main entrance. Its horizontality echos that of the building mass and is balanced by the verticality of the side tower with imposing round-arched opening and balcony. The hipped roof is tile.

The original owner, Count Anthony Campagna, was a builder and prominent member of the New York City Board of Education. Dwight James Baum (1886-1939), a well known designer of country houses and estates, built a number of homes in Riverdale, including his own.



38. Preston High School

Schurz and Swinton
Avenues

c. 1880

Situated on the south shore of Throg's Neck and overlooking the East River, Preston High School occupies an imposing structure that once served as the summer home of two wealthy Bronx industrialists. The house, located at the intersection of Schurz and Swinton Avenues, was built circa 1880 for Frederick C. Havemeyer, the sugar magnate whose family also owned a large Federal style mansion in nearby Silver Beach (See #10 above). At the end of the nineteenth century Colis P. Huntington, the railroad tycoon, purchased the house and adjacent property, named it "Homestead", and used the estate as a summer residence. The Huntington family retained possession of "Homestead" until 1924 when the Catholic Church purchased the property for use as a school, a function the building continues to serve today.

The central section of the structure is a two and one-half story stuccoed brick building topped with a mansard roof and iron cresting. A wide porch supported by Doric columns with a pedimented entrance at the far right runs across the first story of the building, commanding a fine view of the water. This central section has a slightly projecting bay and is flanked by two wings that extend behind the porch. Each section is topped by a mansard roof ornamented with polygonal tiles and round-arched dormers.

Flanking the central residence are two four-story wings which combine with it to form a pavilion plan, each end terminating in a tower with a hipped roof and heavy modillioned cornice. The entrance on Schurz Avenue is located in a two and one-half story tower attached to the southern wing and topped with a bellcast mansard roof. The large scale of these wings and their awkward connection to the central portion suggest that they are later additions.



39. Oaklawn

Riverdale Country Day
School

circa 1859-63

T.S. Wall

The large stuccoed house on the campus of the Riverdale Country Day School was originally the Henry F. Spaulding residence ("Oaklawn") and is in the stylistic tradition of the Picturesque Villa. Sited on a rise overlooking the Hudson River, this hipped roof structure is symmetrically balanced about a central curved front bay. Two large French windows open directly onto a ground floor verandah embellished with delicate trelliage. Bold brackets underscore the eavesline while small triangular gables top attic windows; originally both attic windows would have had round heads as do the three lights on the front bay. Stucco surfacing, unornamented window surrounds and French windows are all Regency characteristics often found in a mid-nineteenth century villa.

The house was designed by T.S. Wall and is dated circa 1859-63. The land on which this and the Foster house (See # 57 below) stand was originally part of the Philipse manor. After the Revolutionary War it was bought by George Hadley who farmed here, followed by John McKibbin, a printer who in turn sold it to Samuel Thomson, a grocer, in 1835. Russell Nevins purchased the area in 1839. Upon Nevin's death in 1836 it was sold to a syndicate, Park Riverdale, headed by Henry Spaulding. Sometime between 1859 and 1863

Spaulding built "Oaklawn" which in turn was sold to W. Thompson in 1863. Thompson sold it to George Foster in 1871 along with the land. In 1873 Foster gave "Oaklawn" to his son Frederick after building his own home nearby.



40. 1074 Cauldwell Avenue

1887

F.T. Camp

The house at 1074 Cauldwell Avenue was designed in 1887 by F.T. Camp as a single family residence and is a handsome example of the Queen Anne style. Asymmetrically massed , the frame structure is two and one-half stories high over a brick basement and is approached by a high wooden stoop. Typical of the style, the facade displays a great variety of ornament and texture. At the first story level is a striking arched porch on turned posts, enhanced by a balustrade and cut-out bargeboard. A smaller recessed porch appears over the front entrance at the second story level and to the left is a pedimented window. The variety of these elements is further complemented by the roof's massing, comprised of ornamented gables intersecting at different levels. Such picturesque irregularity typifies the style.



41. 1076 Cauldwell Avenue

1892

Charles C. Churchill

Built in 1892 is the Quenn Anne style residence found at 1076 Cauldwell Avenue. The single family two and one-half story dwelling was designed by the architect Charles C. Churchill at a cost of \$6,000. The frame house exhibits a charming porch at the first floor level. A triangular pediment on turned posts appears over the stoop and to the right, tiny turned balusters under the cornice echo the balustrade that runs below. At second story level there is an arched, recessed porch directly above the main entrance. To its right are two rectangular windows topped by the main gable of the house, which is ornamented with imbricated shingles, a feature common to the style.

Standing together, 1074 and 1076 Cauldwell Avenue (See also # 40 above) represent an earlier tradition of commodious wooden domestic structures amidst the urban blocks of today's Bronx.



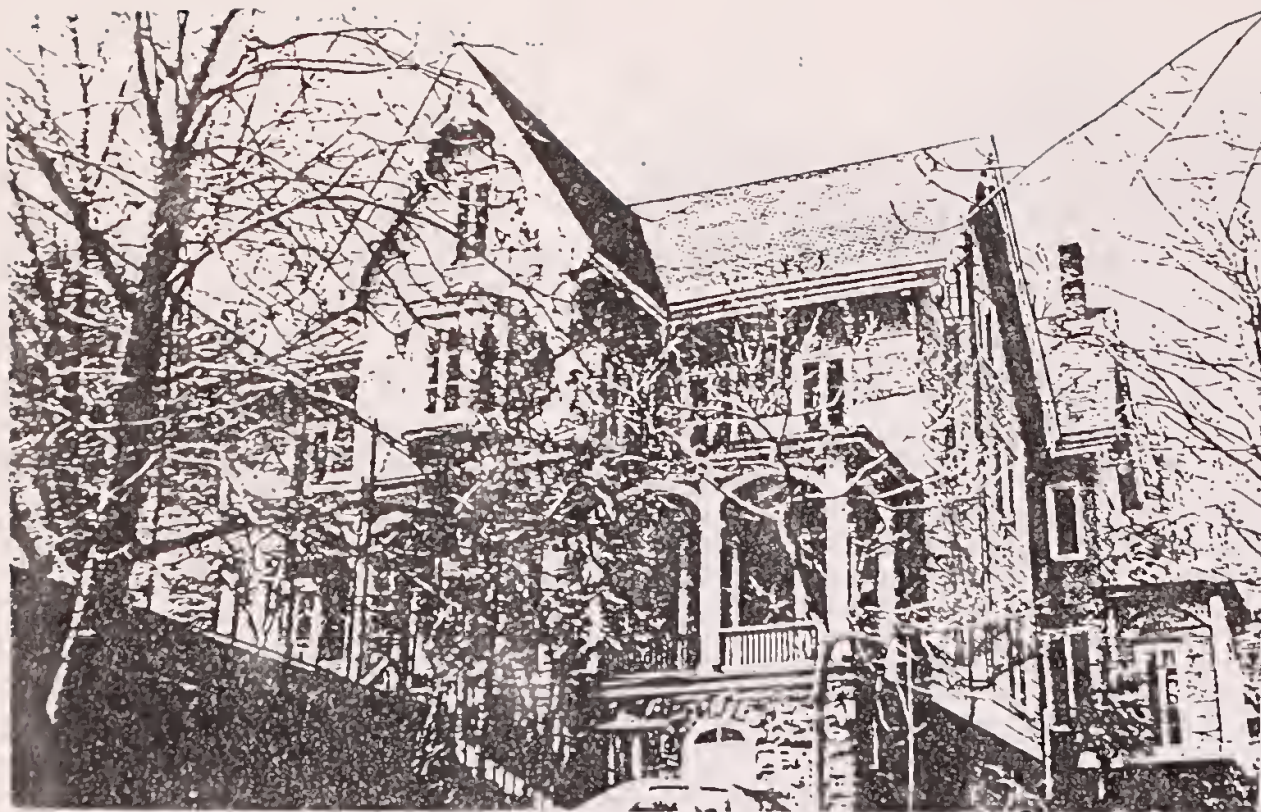
42. 1857 Anthony
Avenue

1896

Neville & Bagge

No. 1857 Anthony Avenue, located on the southwest corner of Mt. Mo-
Place, exhibits elements of the Romanesque Revival and neo-Classical styles.
The dwelling, built in 1896 for Mrs. Elizabeth Shuttleworth, was designed
by the architectural firm of Neville & Bagge. This New York firm was active
at the turn of the century and designed many structures in the Hamilton
Heights and Chelsea Historic Districts (see also # 56).

The two-and-one-half story house of grey rock-faced stone has twin
round towers with conical roofs flanking the main facade. A pedimented
dormer boasting urns is centered on the hipped roof. The most significant
feature of the house is an elaborately carved doorway with caryatids framing
a segmentally arched door and a central keystone mask in the form of a
Greek god with flowing hair. The entrance is sheltered by an asymmetrical
porch carried on Corinthian columns which turns the corner of the house and
continues on the side facade. Cresting tops the two-story entrance bay.



43. Riverdale Music School

Post Road at
West 253rd Street

circa 1872

The Riverdale Music School at Post Road and West 253rd Street is housed in the Gothic Revival homestead of the Joseph I. Bicknell family. Bicknell, a Manhattan printer, moved to Riverdale in 1872. Although an 1872 map shows the two and one-half story building standing on Bicknell's estate, the house may in fact predate the Civil War. In 1910 the Bicknell estate was rented by the Riverdale Country Day School; the residence served as the main school building until 1917. The house was moved in 1924 and placed on a new stone foundation. By 1925 an area of the hillside was leveled to form a football field and track behind a tall stone retaining wall along the Post Road. The basement of the school served as a locker room until 1960 when a new gymnasium was constructed. The upper stories have housed at various times the grade school, administrative offices, laboratories and the Music School. The Music School, a quasi-independent unit of the Riverdale Country Day School, currently occupies most of the building.

The Riverdale Music School is a two and one-half story frame Gothic

Revival house with a peaked roof that is pierced by the steeply pitched gable of a projecting oriel over the central entrance. Overhanging eaves are supported by jigsaw brackets and are ornamented with bargeboards. A tall, one-story porch with brackets and posts that form Tudor arches under the entablature extends across the full width of the building. A low spindle railing surrounds the porch. Windows have heavy central muntins. The door enframingent is particularly fine with a Tudor arch and twin transom lights over a double, two-panelled door. Although the Music School building has been re-sided and extensions have been built over the years, it retains both the character and details of a Gothic Revival country house.



44. Tower House

5223 Fieldston Road

late nineteenth
century

The Tower House at 5223 Fieldston Road has undergone substantial changes. An 1872 map shows a frame structure of essentially the same configuration. The house was occupied by Webster Woodman, a Manhattan bookseller and owner of the land. Woodman resided in Riverdale as early as 1866 when he moved from West 13th Street in Manhattan. The house was either replaced or substantially altered in the late nineteenth century to become a two and one-half story Victorian Gothic dwelling with a disproportionately high five-story tower topped with an octagonal lantern and bellcast roof with dormers.

In 1906 Frank Hackett, founder of the Riverdale Country Day School, was wandering through the woods west of Van Cortlandt Park when he came upon Tower House. This location suited his needs because his students could still return home at night while being removed from urban influences during the school day. Hackett rented the building for \$2000 per year, making it the first home of the Riverdale Country Day School which he began in 1907 with twelve boys and 4 teachers. In 1910 the Tower House was put up for auction.

Hacket was unable to obtain money from the parents of his students to purchase a house that the school was fast outgrowing and the school moved down the hill to occupy the old Bicknell (see #43 above) and Goodrich estates.

The Tower House is now the residence of the Riverdale Country Day School headmaster. It is a two and one-half story frame building with a well-proportioned three story tower which is significantly different from its earlier Victorian Gothic form. Although building department records cannot be located, a photograph circa 1925 in the collection of the Riverdale Country Day School shows the tower intact. The tower was truncated at the level of the first of its two balconies. A hipped roof with projecting eaves supported by scrolled brackets shelters it. An original simple bargeboard, matching that of the facade, still exists although the quatrefoil fence which stood above it is gone.

The house has a pitched roof with a large centrally placed gable between the tower and the northern bay. An original attic window with angled corners has been moved to the right of the gable and another more modern window added. Exterior shutters have been removed from all the facade windows. A porch supported by narrow posts and brackets that form low pointed arches extends across the full facade. Brick piers have been added at the base of the posts and a new fence has replaced the original spindles. Although the tower has been changed substantially, the rural character and proportions of the Tower House remain pleasing and evocative of the late nineteenth century.



45. Alderbrook

4715 Independence Avenue

circa 1840-60

Designed in the picturesque tradition which was popular in America from the 1840's to 1860's, the house at 4715 Independence Avenue dates from that period and was built for Percy Pyne, a noted New York financier. Originally the main house of a large estate, the residence was named Alderbrook, and its handsome, well executed design reflects the influence of Calvert Vaux, a leading proponent of the Hudson River School. Vaux proposed richly ornamented designs for picturesque Gothic country houses and villas which were meant to be refined and elegant homes for the educated and leisured classes.

Alderbrook typifies the style with its asymmetrical massing and attention to proportion and detail. The brick house is two and one-half stories high and its many intersecting gables contribute to a pleasing , balanced irregularity. Each steeply pitched wooden gable is topped by overhanging sloping eaves on decorative brackets, a common feature of the style. A two-story angular bay with round-arched windows and iron cresting at both levels appears at both gable ends. The gable peaks ornamented with crossed timbers and corbelled chimneys add a decorative touch to this particularly stately and picturesque design.



46. Bronx and Pelham Parkway

1911/ 1930's

The Bronx and Pelham Parkway (or simply Pelham Parkway, as it is generally known) is a handsome piece of urban design linking Bronx Park in the central part of the borough with Pelham Bay Park to the east. The history of the parkway begins in 1883 when the city petitioned the State Legislature for a commission to choose sites for new parks in the Bronx. By 1888 the city had selected the 3,757 acres that now comprise Van Cortlandt, Claremont, St. Mary's, Crotona, Bronx, and Pelham Bay parks. In addition to the park lands the city also took title to strips of land which were conceived as green belts connecting the parks. Examination of the 1905 Atlas of the Bronx reveals that the 400-foot wide strip extending eastward from Fordham Road to Pelham Bay had no roadway running through it; in fact, it was not until 1911 that the city opened to traffic the 11,861-foot asphalt roadway that still serves as the parkway's westbound lane. A separate eastbound lane -- made necessary by the tremendous

growth of the east Bronx-- was laid out in the 1930's.

In form, Pelham Parkway is a hybrid, since it takes some of its features from the nineteenth-century urban parkway designs of Frederick Law Olmstead and others from the later "express" parkways of the 1930's. Like such nineteenth-century predecessors as Ocean and Eastern Parkways in Brooklyn, Pelham Parkway boasts flanking service roads that carry traffic to and from side streets. There are, however, none of the elaborate provisions for bicycle paths or pedestrian walkways that characterize Olmstead's designs, and its primary concern with automobile movement places Pelham Parkway firmly in the twentieth century. But unlike such controlled access roads as the nearby Bronx River Parkway, Pelham Parkway has no grade separation at any of the six intersections along its 2.3 mile route.

If Pelham Parkway lacks certain amenities found on other parkways in the city, it remains, nonetheless, a splendid resource for the Bronx and the city. Grassy strips between lanes of traffic are wide enough to accommodate playgrounds, horseback riding trails and long rows of benches, and these areas are well used by residents of the neighborhoods north and south of the parkway. Shade trees planted at regular intervals line the roadways and form impressive allees. Most importantly, however, the parkway provides welcome visual relief in a section of the Bronx that is now densely built up with apartment houses and single family dwellings.

100-100

47. Washington Bridge

1886-89

William R. Hutton



Built between 1886 and 1889 under the direction of Chief Engineer William R. Hutton, the Washington Bridge over the Harlem River connects Manhattan and the Bronx at West 181st Street. With its elaborate bronze medallions, decorative ironwork and granite details, the Washington Bridge is like no other bridge in New York.

In 1885 the New York City Bridge Commission held a competition that resulted in variations on the double span design that was finally used for the Washington Bridge. Both the first prize design by C. C. Schneider and the second prize design by W. Hildenbrand had a large central double-arched span and arcaded abutments. The final design was submitted by the Union Bridge Company and was based on the Schneider-Hildenbrand designs but with a different bracing. After modifications by the Commission, consulting architect Edward H. Kendall, and consulting engineers William J. McAlpine and Theodore Cooper, the design was formally adopted.

The bridge is composed of two 510-foot steel arches which spring from three granite piers and are connected to the approaches by two arcaded stone abutments. The main piers and abutments are crowned by bracketed courses and

and parapets which flank the fifty-foot wide roadway and two bluestone sidewalks. The walkways, which are protected by heavy balustrades of iron or granite and bronze, widen at points to accommodate granite benches and bronze lamps on high impost blocks. Over the central spans of the bridge the parapets are composed of panels bolted to decorative cast iron posts and adorned with circular cast bronze medallions. At intervals bronze lamps, originally wired for electricity or gas, stand on granite blocks.

The bridge abutments are 235 feet long, and each consists of three semi-circular arches of light granite and gneiss. Each of these arches spans sixty feet and is carried by stone piers. The abutments are crowned by a granite parapet with circular cutouts and bronze fleurs de lis. The great steel arches of the bridge are composed of six ribs rising over ninety feet from the spring line to soffit. Each rib is thirteen feet deep and is constructed of web plate.

The bridge was erected by Myles Tierney and the Passaic Rolling Mill. The subcontractor for the iron balustrades and cornice was Jackson's Architectural Iron Works, a firm known for its work on the State War and Navy Department Building in Washington, D.C., the Puck Building, the Criminal Court Building, the American Museum of Natural History, and the no longer extant Third Avenue Railroad Car Barn. John Peirce, the masonry subcontractor, furnished or prepared granite for the Brooklyn Bridge, the Havemeyer mansion on Fifth Avenue, the Brooklyn Post Office and the Navy Department Building in Washington, D.C.

Good Structures

The eighteen structures and areas which follow are considered to have some architectural or historical significance. Besides buildings two scenic facilities are included in this classification -- one park and one monument.

Public

48. Hook and Ladder Company 29

49. Louise Le Gras Hall

Ecclesiastic

50. St. Augustine's Church

51. St. Anselm's Church

52. St. Roch's Church

53. St. Matthew's A. M. E. Church

54. St. Raymond's Church

Domestic

55. Cardinal Spellman Retreat House

56. 2251-59 Loring Place

57. Foster House

58. Villa Charlotte Bronte

59. Butler Hall

60. Noonan Plaza

61. 478 Grand Concourse

62. John Eichler Residence

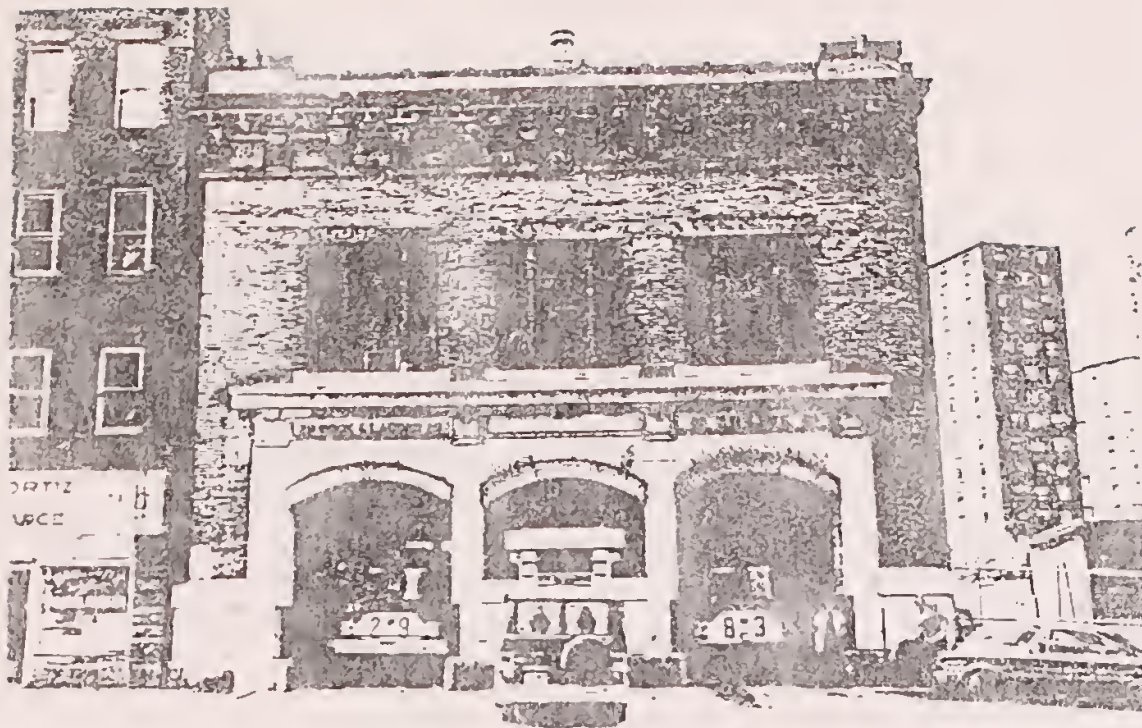
63. 2790 Pond Place

64. 350-366 and 361-371 East 198th Street

Scenic

65. Drake Park

66. Henry Hudson Monument



48. Hook and Ladder
Company 29

618 East 138th Street

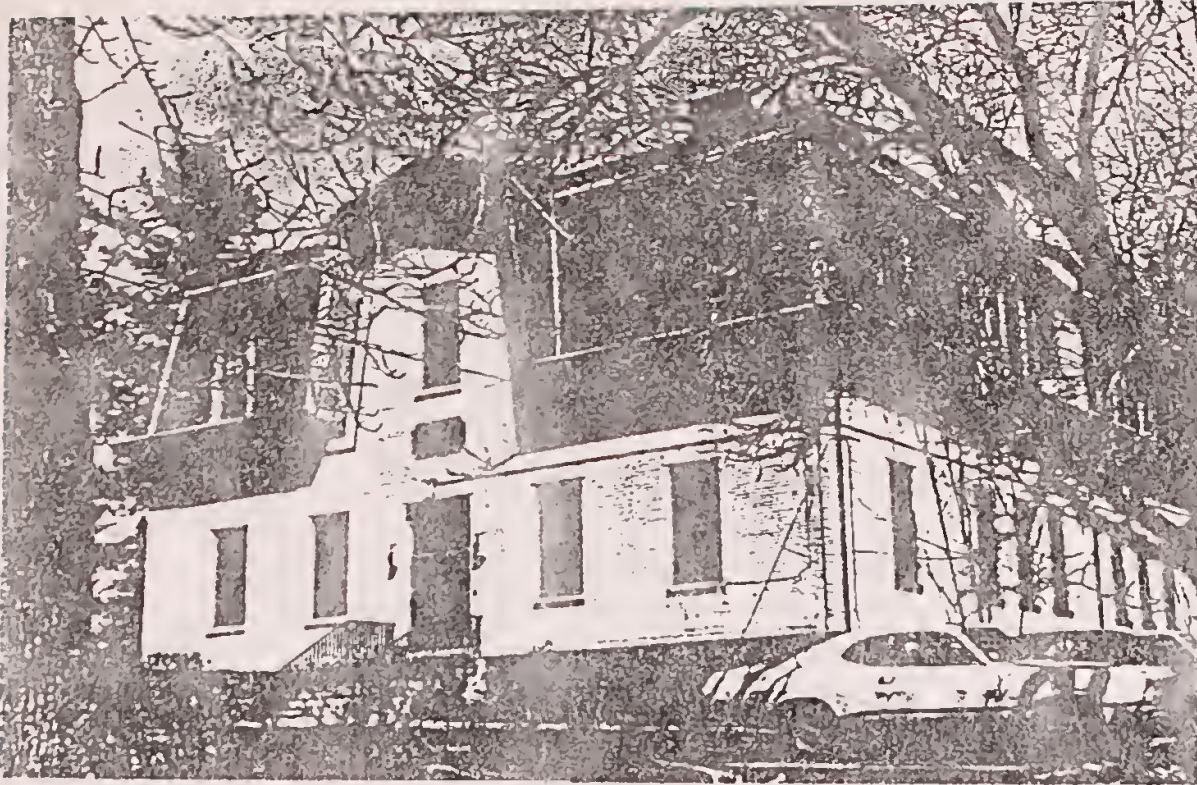
1905

Robert D. Kohn

Hook and Ladder Company 29, Engine 83, is a two and one-half story buff brick , limestone and terra cotta structure located at 618 East 138th Street. The structure was designed in 1905 by the Manhattan architect Robert D. Kohn, who studied at the Ecole des Beaux-Arts. In style his building combines Beaux-Arts Classicism with Vienna Secession motifs. Both influences date from the turn of the century, one being French, the other Austrian.

The facade elevation is a series of projecting and receding planes. A massive terra-cotta cornice is crowned by a brick recessed attic story with pavilion ends and terra-cotta coping, while the second floor of the building is pierced by three windows with splayed brick lintels, stylized bracketed metal transom bars, angled stone impost blocks, and limestone sills. The limestone ground floor elevation is a series of stepped stone courses which begin with a rolled molding granite water table. The three geometrically reduced arched entrances with stylized bracketed hoods are extremely effective and reflect the influence of the Vienna Secession Movement. The bevelled central archway surrounds a small hooded doorway, creating a T-shaped configuration. The panelled and modillioned projecting cornice of the entrance area complements

the terra-cotta cornice above. Several elements which appear on the ground floor of the firehouse -- the rolled molding of the watertable, stylized brackets, and subsumed openings -- reappear in Kohn's 1909 New York Ethical Culture building on West 64th Street in Manhattan.



49. Louise Le Gras
Hall

College of Mount
St. Vincent

1875

Louise Le Gras Hall, located just north of West 261st Street on the grounds of the College of Mount St. Vincent, played a major role in the history of public education in Riverdale. The structure was erected by the Sisters of Charity, the Catholic charitable organization that founded the College, and opened in 1875 as a free school. Despite the fact that the school was operated by the Roman Catholic Church, it was considered to be the first public school in Riverdale, since there was no other educational facility in this sparsely populated area. The school continued to be the only place where children from the northwest Bronx could receive a free education until 1910 when the city erected a larger structure on Riverdale Avenue. The building currently houses the administrative offices for the Sisters of Charity.

Designed in a severe style that befits its original function as a country schoolhouse, Louise Le Gras Hall does not exhibit the arresting architectural qualities that characterize some of its neighbors on campus.

Nevertheless, with its simple geometric forms and massive dormered mansard roof projecting out over bracketed eaves, this brick structure achieves a certain monumentality. This building is probably an example of historic importance outweighing architectural distinction.



50. St. Augustine's R.C.
Church

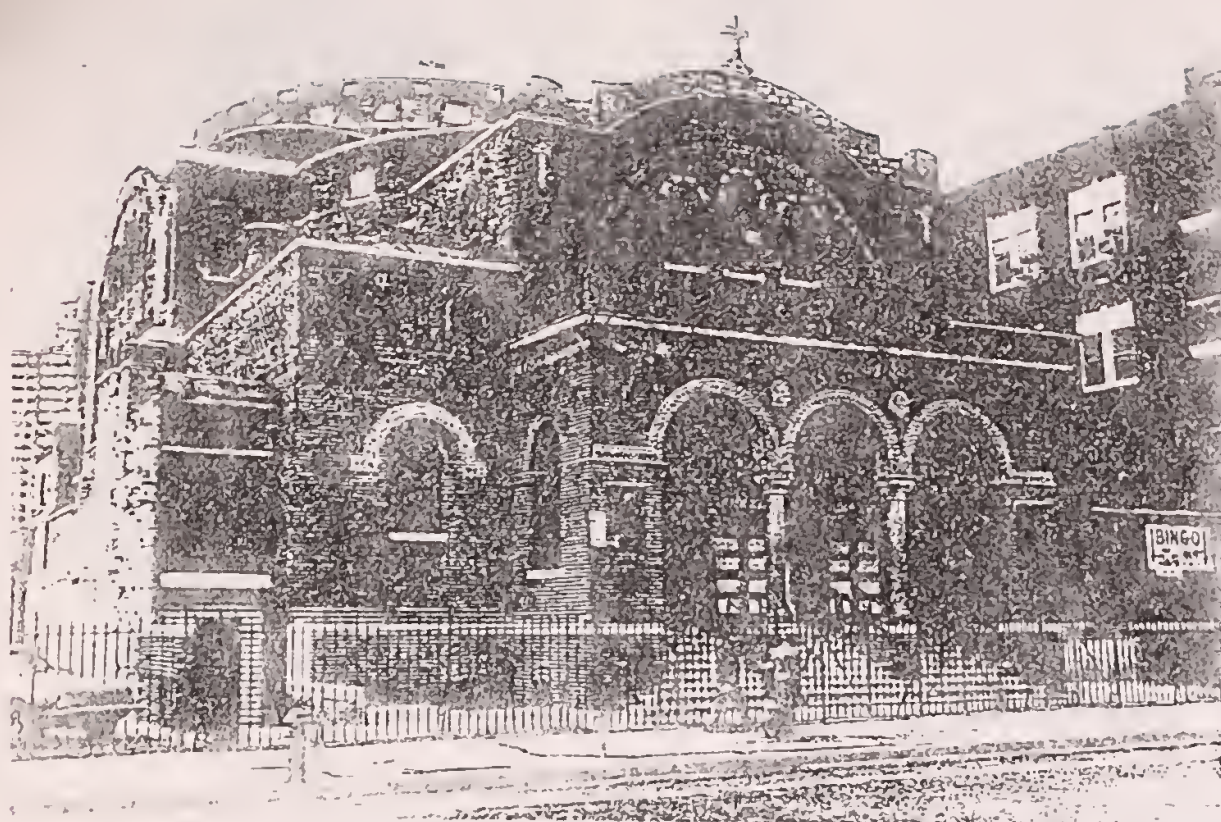
1183 Franklin Avenue

1894

Louis H. Giele

St. Augustine's Roman Catholic Church is an impressively sited Romanesque Revival style structure that sits on a high point of land on East 167th Street at the junction of Fulton and Franklin Avenues. The church was designed in 1894 by the architect Louis H. Giele, who was born in Germany and emigrated to New York as a child. Giele set up an architectural practice in New York and specialized in the design of Roman Catholic churches and other ecclesiastical buildings.

St. Augustine's Church was inspired by French Romanesque precedents and with its richly ornamented Ohio brownstone south facade, round-arched openings and twin square towers it resembles such twelfth-century buildings as Angouleme Cathedral. This basically French Romanesque form is tempered by the use of a Renaissance-inspired triumphal arch motif with four banded columns at the main entrance to the church.



51. St. Anselm's R.C. Church

Tinton Avenue at
151st Street

1907(?)

Anton Kloster

St. Anselm's R.C. Church at Tinton Avenue and East 151st Street was designed in a Neo-Byzantine style probably in 1907 by architect Anton Kloster. The church was inspired by the great Byzantine monument Hagia Sophia in Istanbul. The central dome and supporting half domes, the stepped massing, round-arched openings, and arcaded entry porch are all Byzantine-inspired forms. The church is an impressive and unusual structure but the detailing is rather poor and detracts from the overall effect. The use of such exotic motifs reflects the frequent eclecticism of the early twentieth century.



52. St. Roch's
Church & Rectory
425 Wales Avenue
1931
DePace & Juster

St. Roch's church and rectory complex is a Neo-Plateresque grouping designed in 1931 by the architectural firm of DePace & Juster. The church building is a typical basilican structure built of brick laid in Flemish bond and topped by a Spanish-tile roof. The plateresque ornament, inspired by the architecture of the sixteenth-century Spanish Renaissance is placed at strategic spots on the facade and is particularly notable at the southeastern entrance to the building. At this corner a one-story entrance porch of cast stone projects from the main facade. This porch is ornamented with ornately detailed pilasters, columns, cartouche forms and strapwork decoration. Above the porch rises a round-arched window flanked by bulbous columns topped by finials. A niche with a statue of a saint is located above the window. To the rear of the church is a simple square tower topped by an ornate open-arched belfry with a decorative mosaic dome and tiny round-arched lantern.



53. St. Matthew's
African Methodist
Episcopal Church

1788 Sedgewick Avenue

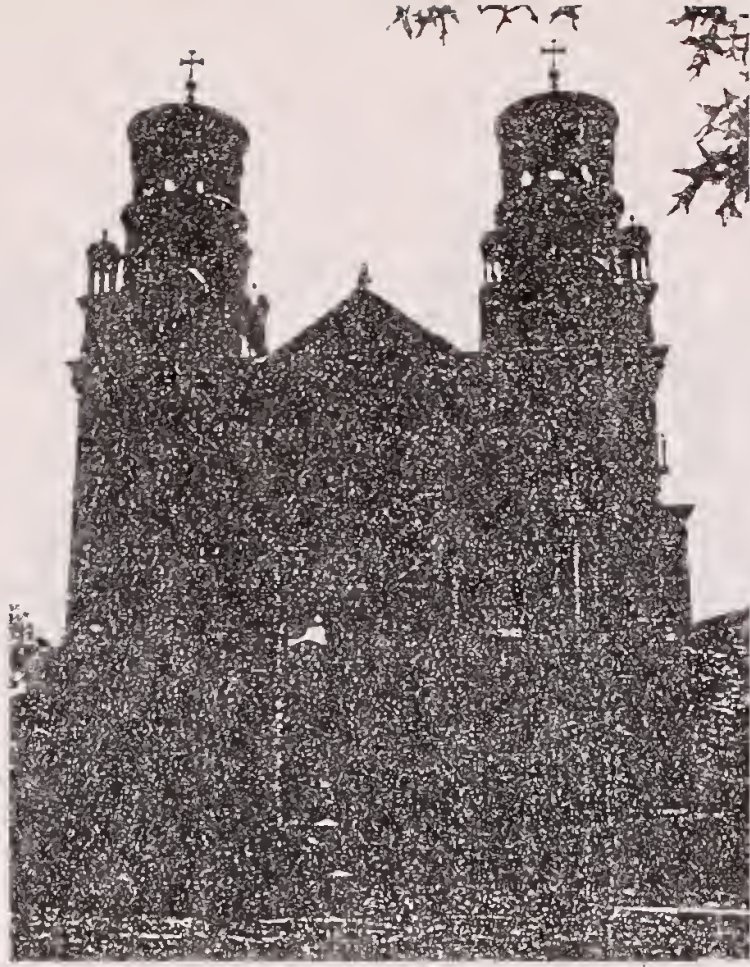
1895

Cady, Berg & See

St. Matthew's A.M.E. Church, formerly the Morris Heights Methodist Episcopal Church, was designed in 1895 by the architectural firm of Cady, Berg & See. The church was commissioned by the New York Church Extension and Missionary Society of the Methodist Episcopal Church, for whom J.C. Cady designed many ecclesiastical structures. The Morris Heights Church is a small structure built of rock-faced stone blocks and is topped by steeply sloping roof planes, originally covered by slate. The building has a centrally placed entrance leading to the church sanctuary. To the right of the doorway and projecting forward toward the street is a five-sided auditorium with a polygonal roof. To the left of the central section and flush with it rises a square tower with a deeply overhanging pyramidal roof. The tower is cut by paired round arches at belfry level.

Josiah Cleveland Cady (1837-1919) was one of the leaders of the New York architectural profession in the late nineteenth century. Cady began his architectural practice in 1868 and in 1881 joined with Louis DeCoppet Berg (1856-1926) and Milton See (1853-1920) to form the firm of J.C. Cady &

Co. (later Cady, Berg & See). Cady is best known today for his Romanesque Revival style buildings including those for the American Museum of Natural History (a New York City Landmark) and the old Metropolitan Opera House. However, the firm was quite prolific, having designed many residential, educational, commercial and ecclesiastical buildings primarily in the northeastern United States.



54. St. Raymond's Church

Castle Hill Avenue at
East Tremont Avenue

1897

St. Raymond's Church, located at the southeast corner of Castle Hill and East Tremont Avenues, was built in 1897 and is a fine example of the Byzantine Revival. The church is basilican in plan with the transept reflected in the exterior form by low roofs over the aisles and a high stained glass clerestory. The facade is dominated by twin round towers, each composed of a base and an upper open arcade carried by alternating twisted and plain columns with Byzantine capitals. Each tower is flanked by four similar towerlettes. The center bay of the facade frames a large rose window under a round arch supported by Corinthian columns, while three elaborately carved round-arched doorways separated by sets of columns and pilasters lead into the church from the grand stairway.

Set back from behind a small cemetery, St. Raymond's stands high on a square in a complex of Catholic schools and church buildings. A rectory mirroring the elaborate Byzantine carving of the church was built in 1933. The complex is visible for some distance and serves as a local landmark for the Parkchester community.



55. Cardinal Spellman.
Retreat House

5801 Palisades Avenue

c. 1895

Beautifully situated on the crest of a high hill in Riverdale, the Cardinal Spellman Retreat House was built c. 1895 as a private residence and has been occupied since 1924 by the Passionist Fathers of the Roman Catholic Church.

The 3½-story house makes use of classical details that derive from American Colonial architecture. Notable features that place the residence firmly in the tradition of late nineteenth-century American domestic architecture include the full width porch on bracketed posts, a picturesquely varied roof profile of projecting gables, and an exterior of rough-cut shingles on the first and second floors. Variety characterizes the fenestration, particularly on the second floor where flat, bay, and oriel windows are topped by pedimented lintels. The third floor lies within a framework of crossed gables handsomely clad in imbricated shingles. The large gable over the main entry boasts a triple window based on Palladian forms, while a graceful swan's neck dormer window to the right of this gable was inspired by eighteenth-century American colonial precedent. An especially appealing feature of the house is the polygonal conservatory with multi-paned windows commanding a spectacular view of the Hudson River and the New Jersey Palisades.



56. 2251-59 Loring Place

1906

Thomas Neville

The attractive group of five houses at 2251-59 Loring Place forms a balanced design and is a rare instance of row house architecture in University Heights. At each end of the row rounded towers with flat roofs flank the three central units which are distinctively decorated with stepped front gables and oriels windows, while the center unit has a simple gable and two-story oriel. Each yellow brick facade is banded with stone string courses which continue into flat window lintels and round-arched door surrounds. The use of brick, stepped gables and a tile roof with stepped parapets helps place this row in the eclectic Dutch Renaissance style.

The houses were built for Edwin C. Dusenbergh in 1906 by Thomas Neville of the architectural firm of Neville & Bagge who had offices on 125th Street, Manhattan. This firm was active at the turn of the century and designed many houses in the present Hamilton Heights and Chelsea Historic Districts. (see also # 42 above)



57. Foster House

Riverdale Country
Day School

c. 1871

Now part of the Riverdale Country Day School, the brick house originally known as the George Foster residence was designed c. 1871. Typical of the Victorian period, the house exhibits an eclectic use of detail that results in a handsome asymmetrical design. An enclosed porch runs across the east and south facades of the 2½-story structure, forming a wide curve at the corner, and is topped by a round turret with a steep conical roof pierced by a round window. A mansard roof caps the attic story which is lit by dormer windows, and both porch and roof cornices are ornamented with modillions. Suitably sited overlooking the Hudson River, the house is, like the nearby Spaulding residence, a fine example of the picturesque quality that characterized American domestic architecture during the mid-and late-nineteenth century (see also #39 above).



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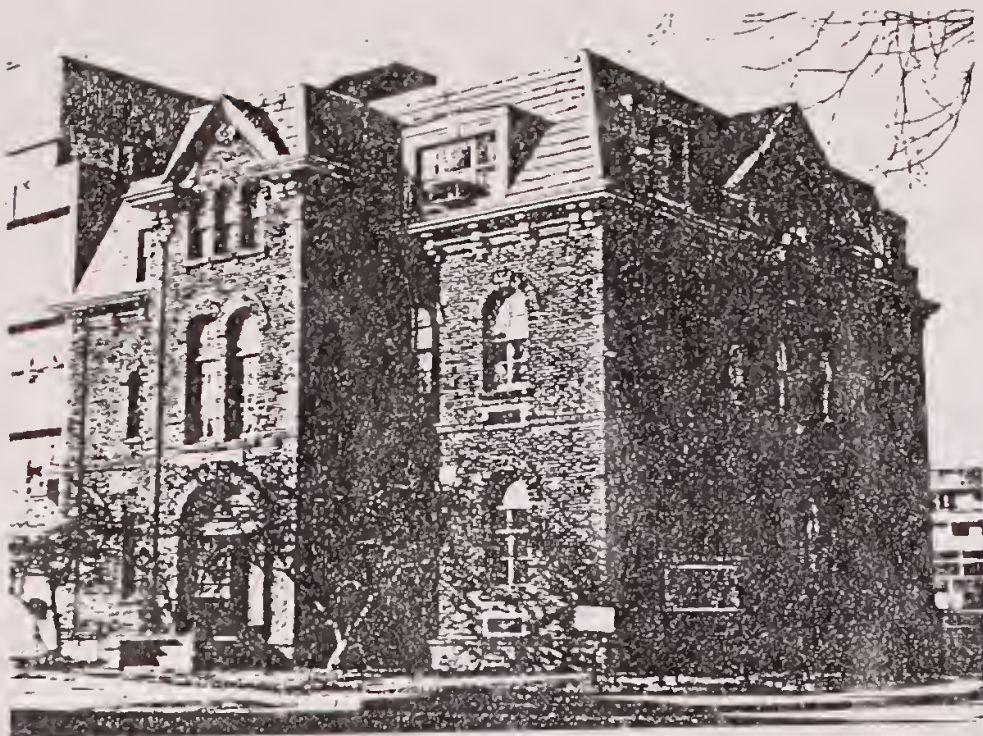


58. Villa Charlotte Bronte
2501 Palisades Avenue
1925-1926
Robert Gardner

The Villa Charlotte Bronte at 2501 Palisades Avenue, Riverdale, is a garden-type apartment house. Built in 1925-6 by the Northern Realty Company, the complex was designed by Robert Gardner.

Sixteen single family apartments are arranged within two groups, each containing four connected sections. The buildings are stuccoed and the roofs are tiled. Set below street level, there are flying staircases leading to balconies that join various entrances. Stairs also lead to entrances at grade level. The complex is a picturesque series of structural forms with balconies, dormers, a variety of windows, doors and chimneys. Beautifully sited overlooking the Hudson River, the Villa Charlotte Bronte represents a handsome solution to the problem of fitting an apartment house into a cliffside site.

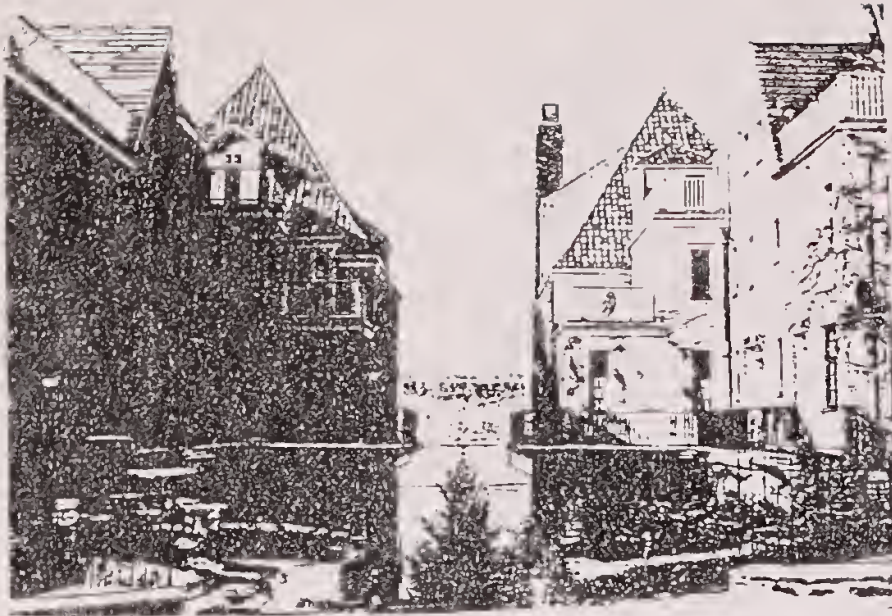
Robert Gardner (1866-1937) designed a number of garden apartment houses at the beginning of his career. Later he worked mainly on the design of public buildings, including the Staten Island Institute of Architecture. He was an archeologist and author of The Parthenon, Its Science and Form, a book which theorized Greek mastery of proportion solely by means of the square and the compass.



59. Butler Hall
Bronx Community College
c. 1857

Butler Hall, located on the Bronx Community College campus (old N.Y.U.) represents a vernacular interpretation of the Italianate style with later alterations. The two-story red brick building was designed in a square plan with a projecting three-story entrance pavilion, its front doorway set within a round-arched opening. A mansard roof caps the pavilion and is broken by a triangular pediment rising from the pavilion wall. Round-arched windows are tall and narrow, and some are grouped in threes in a vaguely Palladian manner. A simple, bracketed cornice caps the structure, and the corners are defined by paired brackets. The steeply pitched mansard roof is punctuated by large, flat dormers which may be later additions.

Butler Hall was originally built for Henry W.T. Mali, Belgian Counsel General in New York. He and Gustav Schwab had bought adjoining parcels of land (Mali's was a forty acre plot), and both men had their houses built by day labor without an architect. Plans were supplied by the builder, a Mr. Truby. The houses were probably built at the same time which sets a possible construction date of 1857 (the known date of completion for the Gustav Schwab house-- see # 35 above).



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60. Noonan Plaza

Nelson Avenue at 168th Street

1931

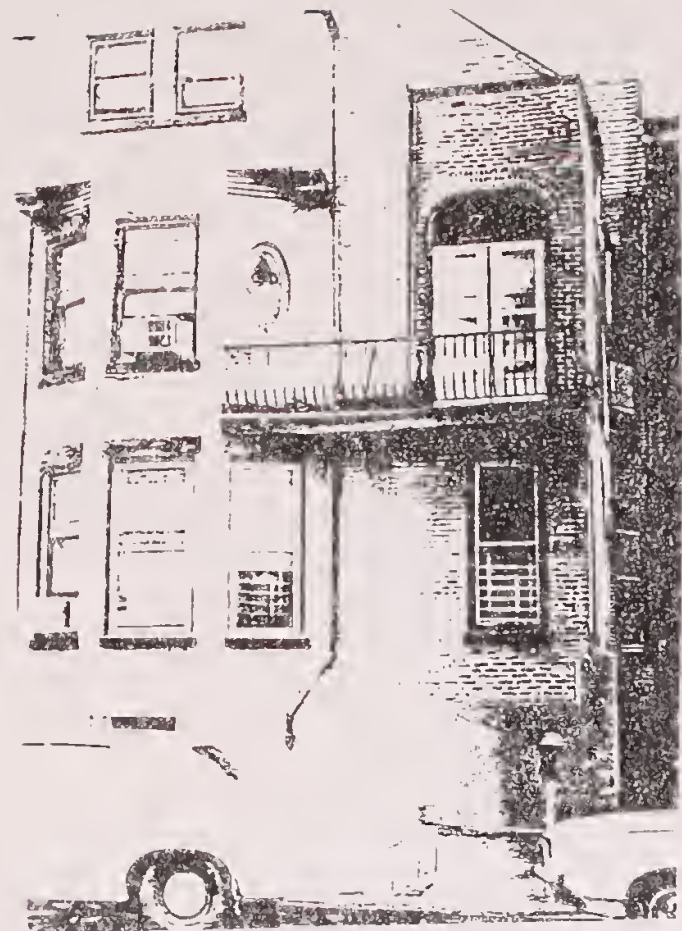
Horace Ginsbern

Located on Nelson Avenue at West 168th Street in Highbridge, Noonan Plaza was conceived by successful real estate developer Bernard Noonan and designed by architect Horace Ginsbern in 1931 to be the most modern luxury apartment house of its day. Ginsbern, a prolific New York architect best known for his Art Deco apartment house designs, had previously completed the Park Plaza (See also #15 above). When Noonan selected the site for this complex, the neighborhood was well maintained, transportation was within walking distance, and there were stores, theaters, schools, and churches nearby. The complex originally contained 283 units, and each apartment had windows facing both the street and the 15,000 square foot courtyard. The apartments, ranging in size from one and one-half to five rooms, were all spacious and boasted such innovative features as an extra bathroom in

apartments of two or more bedrooms, refrigerators, and mothproof storage closets.

The design of the building is as distinctive as its planning. Twin towers dominate the entrance and frame a portico consisting of archways topped by Mayan-like pyramids. This theme is repeated in a more subtle manner along the roofline. Aligned recessed windows give the facade a strong vertical feeling, while the application of precast concrete forms and the use of brick and color exemplify the Art Deco style.

The courtyard was designed as a lush garden with mosaic walkways, fountains, flowering shrubs, and a central pool stocked with swans, goldfish, and water lilies. In one of the rear corners was a waterfall with a stream leading to the pool. Other amenities included a solarium reached by a special elevator equipped for wheelchairs and a sun deck with sandboxes and swings. Stores that could be reached from the courtyard once lined the street facade. With its handsome design and many conveniences, Noonan Plaza was meant to be "one's permanent home, destined to remain forever free from mediocrity" as stated in a 1931 real estate brochure.



61. 478 Grand Concourse

No. 478 Grand Concourse is a two and one half story brick structure with a slate gable roof. The faceted front bay, tall chimney rising from the second floor balcony and projecting windowed gable resting on stone corbels are details that place this house in the vernacular Queen Anne tradition. Curves such as the oval window, balcony railing and dipped arch over the balcony doorway act as foils to the angular brick lines.

Neither the architect nor the date of construction is known for this structure.



62. Eichler Residence
East 169th Street at
Fulton Avenue
1889
DeLemos & Cordes

Built in 1889 at a cost of \$75,000, the structure at the southwest corner of Fulton Avenue and East 169th Street, now a part of the Bronx-Lebanon Hospital complex, was designed by the architectural firm of DeLemos & Cordes in 1889 for John Eichler, a German-born brewery magnate. Eichler emigrated to New York City in 1853 where he worked as a brewmaster for the Ruppert Brewery before acquiring the Kolb Brewery at Third Avenue and East 169th Street in the Bronx. His brewery prospered and once occupied the entire block where only his residence remains.

Theodore W. DeLemos and Ernest W. Cordes, both born and educated in Germany, carried on an active architectural practice for more than twenty years, beginning in 1884. Among their works were some of the largest stores and commercial buildings in New York, including the Banking House of James Speyer, the New York National Bank Building and Macy's, Siegel-Cooper, and other large department stores.

The former Eichler residence is a large, basically square, 2½-story brick structure designed in the French Renaissance mode. Triangular gables pierce the slate mansard roof, while a projecting central bay incorporating an enclosed porch articulates the facade. One of the building's most distinctive features

is the angled corner tower which breaks the symmetry of the structure. The mansion unfortunately has been badly maintained over the years, and its architectural integrity has been marred by an unsightly modern addition. Nevertheless, with its impressive massing and elaborate details, the Eichler residence remains as a handsome reminder of this neighborhood's more prosperous past.



63. 2796 Pond Place

Mid-nineteenth century

The small farmhouse at 2796 Pond Place (named for a pond once located at the corner of East 198th Street) may be one of the oldest remaining structures on the street and probably dates from the mid-nineteenth century. The northern, eastern and southern facades are reportedly original, with wider boards and hand wrought nails indicating an early date. The symmetrical plan with central chimney, plain window lintels, and returned cornice are also elements found in the mid-nineteenth century, while the enclosed entry is a much later addition.



64. 350-366 & 361-371
East 198th Street

1908

Charles S. Clark

Occupying a hilly site in Bedford Park, the rowhouses that line both sides of East 198th Street between Marion and Decatur Avenues present a pleasing unified streetscape of considerable charm. These residences were designed in 1908 by Charles S. Clark, a prolific Bronx architect who had his office at 445 East Tremont Avenue. Clark worked in several parts of the borough, but his best known designs are for several large Art Deco apartment houses, completed between 1927 and 1930, that are located just off the Grand Concourse. He also was involved with the design of the Koehler and Campbell Piano Company, a handsome brick factory on East 163rd Street that was built between 1889 and 1908 (see #25 above).

Constructed in complementary shades of buff, taupe, red, and grey brick, the dwellings on East 198th Street are modest, relatively intact examples of early twentieth-century rowhouse architecture in the Bronx. The most notable features of the houses on the south side of the street are the full-height angular bay facades and the covered entry porches, projecting elements that create a pleasant rhythm along the street. Each porch boasts turned balusters and Ionic columns carrying an entablature of small brackets and dentils

that echoes the main cornice above the third floor. Facade ornamentation is limited to splayed stone lintels with projecting keystones on the first and second stories and to stone quoins along the edges of each house. The row on the north side of the street exhibits similar details, but an interesting variation occurs where the architect has crowned the structures with high mansard roofs that are pierced by alternating single, peak-roofed or double, hip-roofed dormers.

The houses on East 198th Street, while lacking the elaborate detail of rowhouses in Manhattan or Brooklyn, nonetheless exhibit an urbanity that makes them an asset to the surrounding neighborhood.



65. Drake Park

Hunts Point, Longfellow,
East Bay and Oak Point
Avenues

Set apart from the commercial bustle of the nearby Hunts Point market is quiet Drake Park, a 2½-acre tract located off Hunts Points Avenue at the junction of Longfellow, East Bay and Oak Point Avenues. The park, named for Joseph Rodman Drake, a colonial American poet who celebrated the Bronx in verse, contains the tiny eighteenth-century cemetery associated with the Hunt family.

Joseph Rodman Drake was born in New York City in 1795. He was a descendent of the colonial Drake family who settled Eastchester and whose ancestry can be traced to Sir Francis Drake. At his death in 1820 Drake was buried in the private burial ground of his cousins, the Hunt family. The earliest tombstone in the cemetery is that of Elizabeth Hunt, dated 1729. A marble shaft erected in 1891 marks Drake's grave. Streets nearby the park, which became city property in 1909, are named for poets Halleck, Drake, Whittier, Longfellow, and Bryant. Another nearby thoroughfare is Lafayette Avenue, named in honor of General Lafayette who visited Drake's grave in 1824.



66. Henry Hudson Monument
Henry Hudson Memorial
Park

1909/1938

Walter Cook, Karl
Bitter, Karl Guppe

The Henry Hudson Monument in Henry Hudson Memorial Park at Independence Avenue, Kappock Street and West 227th Street consists of a twenty-foot pedestal with bas reliefs, column and a surmounting bronze statue of Hudson. The column and base were designed by Walter Cook; the sculpture was planned by Karl Bitter and completed by Karl Guppe. Although the cornerstone for the monument was laid in 1909, the sculpture was not finished until 1938.

The monument to Hudson had been first proposed by local Bronx resident William C. Muschenheim in 1909 as part of the Hudson-Fulton celebration. This state-wide event marked the 300th anniversary of the discovery of the Hudson River in 1609 as well as the 100th anniversary of Robert Fulton's use of steam in navigation on the Hudson in 1807. The monument was financed by private subscription under the auspices of the Bronx Citizens Hudson-Fulton Commission.

The Spuyten Duyvil site is historically important as the probable location of an Indian village, Nipnicsen, which was extant at the time of Hudson's arrival. This locality was also the site of Fort No. 1, used in the Revolutionary War by both the British and American forces.

Walter Cook (1843-1916), architect of the monument, was a senior partner in the firm of Babb, Cook and Willard, designers of such New York City landmark structures as the DeVinne Press building and the Andrew Carnegie house. Karl Bitter, designer of the sculpture, was an artist whose other work in New York City includes the Carl Schurz monument at Morningside Drive and West 116th Street, sculptural figures crowning the facade of the Custom House and the figure of Abundance at the Pulitzer Fountain at 5th Avenue and West 59th Street. Bitter was killed in an auto accident in 1915, and Karl Guppe who was a student of Bitter finished the sculpture in 1938 on the basis of Bitter's model.

CITY ISLAND

HISTORY

Situated east of Rodman's Neck on the northern side of Eastchester Bay with Long Island Sound to the south and west, City Island is a small, self-contained Bronx community comprised of 230 acres. The island, one and one-eighth miles long and one half mile at its widest, boasts a mixture of public, commercial, and residential structures that span more than 150 years of history.

Among the island's first proprietors were the Minifers Indians, who long considered it a favorite fishing village. From these inhabitants the island adopted its original name, Minnefords or Great Minnifers.

Before the island voted for annexation to the Bronx in 1895, it was part of Pelham Township in Westchester County, an area comprised of 6,100 acres situated to the southeast of New Rochelle and abutting Long Island Sound. In 1654 Pelham had been bought by Thomas Pell of Fairfield, Connecticut, and granted to the same by Govenor Nichols in 1666. The land later passed to his son John Pell, who sold the island in 1685, and over the next 75 years it changed hands several times. On June 19, 1761, Benjamin Palmer, a local figure of some prominence, secured title to the island from his brother Joseph for L-2730 with the intention of promoting its development. He did so by dividing it into thirty equal parts, selling "...twenty-six parts to some gentlemen in order to make a Trading town of it because it lay very advantageous to Foreign Trade."¹

Palmer broke the remaining parts into six hundred home lots, each 100 feet by 25 feet, with the exception of some larger lots adjacent to the market place. In all, the island was divided into 4,500 lots and two squares of thirty lots each which were reserved for public buildings. Palmer offered lots at L-10 each and

1

Palmer, Benjamin, Letter to His Excellency General Maunsell, 1790, New York Historical Society.

had sold 187 by the commencement of the Revolution.² In 1763 he obtained riparian rights to 400 feet of land around the island. He and fellow developers laid out streets and reserved lots for shipbuilding, envisioning a port which would rival New York City. It was as a part of this scheme that Minnefords was renamed City Island.

The onset of the Revolution prevented Palmer's plan from being executed and by the war's end the anticipated shipping trade had been drawn elsewhere. Planning for City Island did, however, continue. In 1804 after the single plan outlining property ownership was borrowed and allegedly hidden by one George Berrian, Palmer and nine co-owners of the island were forced once again to survey the island and lay it out according to scheme, while simultaneously publishing an advertisement directing all unauthorized structures and fences to be removed.

Sometime during the following years most of the island came into the possession of Nicholas Haight who, in 1818, sold 42 acres at the island's southernmost tip to George Washington Horton. Horton, the superintendent of Highways, promoted the building of the five streets, Pilot, Pell, and Schofield, and a public highway, Main Street. His homestead once faced Belden Street, then Horton's Lane, at the corner of Main Street. With the widening of Main Street around 1908, the house was moved and is now incorporated into the Lobster Box Restaurant (see #67 below).

Originally a farming community, the island later developed a substantial oyster industry, which by the 1870's and 1880's was a thriving business. Shipbuilding and sailmaking were also highly developed enterprises. The first shipyard was established in 1862 by David Carrol, and while the industry's size has

²

Barr, Lockwood, Ancient Town of Pelham, Richmond New Jersey, Dietz Press, 1946, p. 82.

since been reduced, the island's yards are well-known for having produced several defenders of the America's Cup.

Prior to the construction of the first toll bridge to City Island in 1873, its inhabitants were forced to accept limited access to the mainland. A ferry route to Rodman's Neck had been established in 1763, and for years annual trips by horse or stagecoach were made to New York City to obtain supplies. During the latter quarter of the nineteenth century the suburban branch of the New York, New Haven, and Hartford Railroad was established and the island could be reached by taking the train to Bartow Station. There, passengers were met by a one horse car and taken to Rodman's Neck for five cent fare. In 1901 the bridge was replaced, and in 1912 a monorail was established, later replaced by a battery operated trolley.

Today the island retains much of the flavor of its past and possesses an atmosphere that is distinctly different from that of the nearby mainland. A special zoning status conferred in 1976 permits no more than three stories for residences and five for commercial structures, maintaining the island's intimate scale. This scale, a compatible blend of old and new architecture and a strikingly rural atmosphere comprise a remarkable community of which its inhabitants are justifiably proud.

ARCHITECTURE

Due partly to its geographical separation from the rest of the Bronx, City Island has escaped redevelopment on a large scale. Its blend of residential, institutional and commercial buildings represents the work of local builders and architects of both the nineteenth and twentieth centuries and a remarkable number of relatively unaltered structures allow one to see vernacular architectural style as it evolved.

The architectural styles which found expression on City Island generally represent those which were developing concurrently throughout the northeastern United States. However, the buildings on the island, which was a small, rural farming and maritime community, show predominantly naive and simple designs that developed within the framework of recognized styles. Although the structures often lack the sophistication that would appear in more centrally located areas, the liberties taken by local ships carpenters and builders produced diverse and charming results, putting to logical use the building material on hand, namely wood.

CITY ISLAND BUILDINGS

- | | |
|-----------------------------|------------------------------------|
| 67. 34 City Island Avenue | 77. Hawkins Street at Paulis Place |
| 68. 295 City Island Avenue | 78. Grace Episcopal Church |
| 69. 150 Carroll Street | 79. Foot of Belden Street |
| 70. 604 City Island Avenue | 80. 176 Bay Street |
| 71. Foot of Rochelle Street | 81. 351 City Island Avenue |
| 72. 153 Bay Street | 82. 21 Tier Street |
| 73. 65 Schofield Street | 83. Public School #17 |
| 74. 31 Carroll Street | 84. 570 City Island Avenue |
| 75. 141 Pilot Street | 85. 610 City Island Avenue |
| 76. 586 City Island Avenue | 86. 95 Pell Place |



67. Lobster Box Restaurant

34 City Island Avenue

Circa 1819

The gambrel roofed central section of the Lobster Box restaurant, although considerably altered, is a significant structure for it may be the earliest residence extant on City Island. It was built by George Washington Horton and probably dates circa 1819, the year he bought land at the southern tip of the island. Originally situated facing Belden Street at the northeast corner of City Island Avenue, the Horton homestead was turned to face City Island Avenue around 1908 when the avenue was widened. It has been a restaurant for many years, known at one time as the Homestead and the Duryea Restaurant. Before the house was moved, it had two chimneys, a steep wooden stoop that approached a Greek Revival porch (a mid-nineteenth century addition) and four tiny second-story windows.



68. 295 City Island Avenue

Circa 1840's or 1850's

One of the earliest styles found extant on the island is the Greek Revival which began to develop as a national style around 1830. A reflection of the self-consciousness of the new republic, the Greek Revival was the first revival style in America; its plain but bold compositions and surfaces and classical elements were deliberately intended to echo the purity and dignity of ancient Greek architecture.

A fine example of the Greek Revival style stands at 295 City Island Avenue and probably dates from the 1840's or 1850's. Although the frame structure is a simplified version of the style, its clean lines and composition and very plain facade contribute to a handsome design. Asymmetrically massed, the house is built in two sections. The southernmost part is one and one-half stories high with eyebrow windows at attic level, while the main portion contains two

full stories. Typical of the style, the front entrance has received the most emphasis. Placed to the far left to allow room for a single front parlor, the main door is flanked by narrow sidelights and shaded by a small porch comprised of Doric pillars supporting a full entablature. Although this treatment exemplifies an elemental version of the style, the structure's austere simplicity is still extremely striking.



69. 150 Carroll Street

Mid-nineteenth century

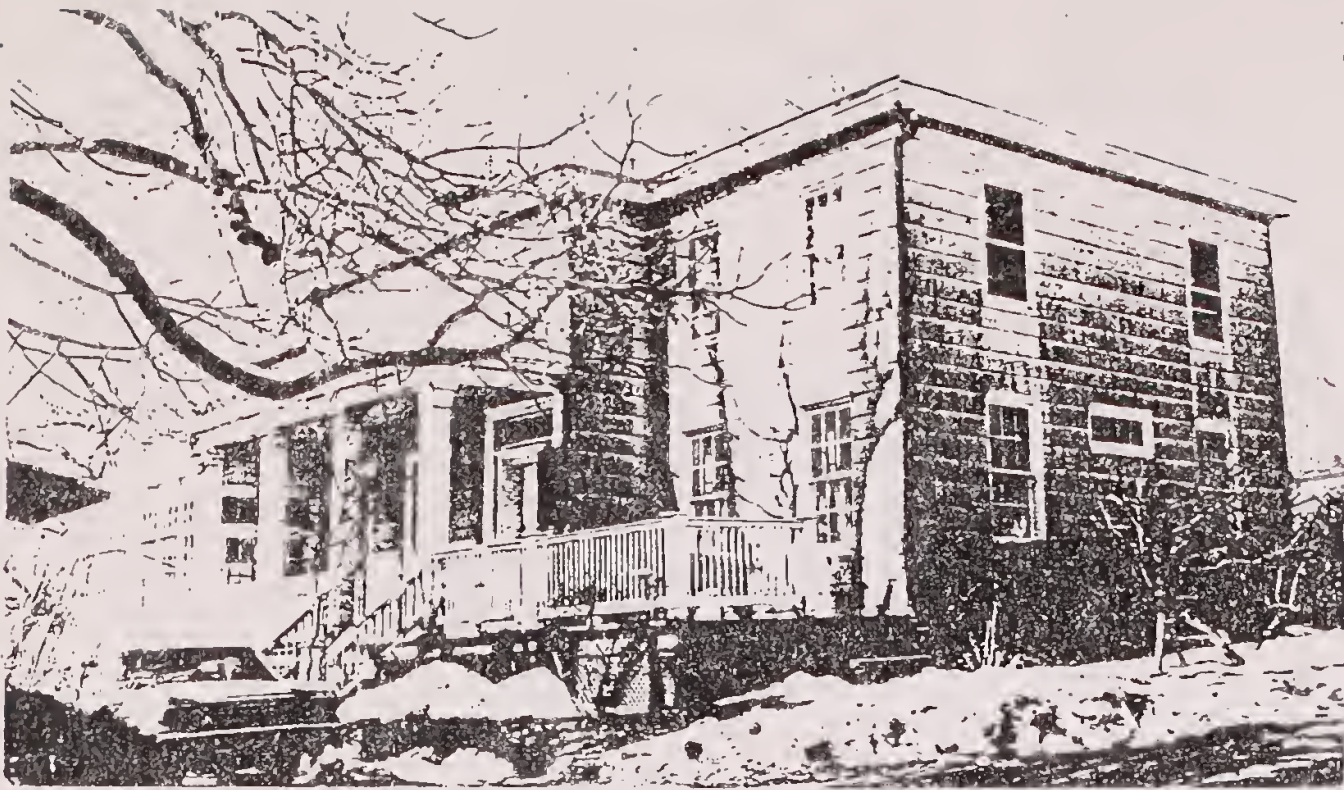
A good example of the Greek Revival style in transition is located at 150 Carroll Street, east of City Island Avenue. The house is similar in plan to the Greek Revival structure at 295 City Island Avenue (see #68 above), although the gable end of the main section is turned to the street in a manner more typical of the style. At both corners attenuated Doric pilasters give visual support to massive cornice blocks and the heavy returned cornice, which imitates in wood the classical entablature of its ancient prototype. The front entrance, located at the left, has an unusual triple panelled door flanked by sidelights. To the right are French doors which, like the entrance, are ornamented with boxed architraves. In contrast to these Greek Revival elements is the front porch where turned posts are linked by delicate jigsawed trellisage; such a combination of detail is typical of Victorian eclecticism.



70. 604 City Island Avenue

Circa 1840

Another notable Greek Revival house is located at 604 City Island Avenue. Built circa 1840, it may be one of the earliest examples of the style on City Island. The squat appearance of the house suggests this early date. Greek Revival elements include the returned cornice at gable ends, the front door flanked by sidelights and pilasters, the short windows close to the eaves at second-story level, and the four original Doric porch posts still intact on the south side of the house.



71, Foot of Rochelle Street

Mid-Nineteenth Century

The house on the south side of Rochelle Street at Eastchester Bay is the most sophisticated of the Greek Revival structures remaining on the island. Its dentilled box cornice and narrowly framed six-over-six pane windows show a refined treatment of detail, while the flat roof and Doric porch columns add to a bold and stately composition. The residence boasts a particularly handsome front door with an eared architrave and a transom divided by narrow muntins.



72. 153 Bay Street

Nineteenth Century

An unusual L-shaped residence stands at 153 Bay Street, once known as Vickery Lane. The rectilinear main section, facing the lane, has some Greek Revival elements including Doric porch posts while the overhanging eaves with a bracketed cornice is an Italianate feature. The smaller section of the house which is at right angles to the main body may be the original structure, for its low profile and sloping rear roof indicate an earlier date.



73. 65 Schofield Street

Circa 1860's

The Italianate farmhouse, which found particular popularity in the 1860's, shares many common features with the Italianate villa and is characterized by a square plan, tall windows and flat roof often designed with an overhanging cornice and elaborate brackets. An example of the style may be found at 65 Schofield Street, on the northeast corner of Williams Street. Typifying the rural builder's own adaptation of a design, the main body of the house is awkwardly massed with two windows to the right of the main entrance and one placed to the left. The front entrance is slightly off-center, its double-leaved front doors handsomely panelled and topped by a transom window. The house's most striking feature is the one-story porch which runs its width at ground floor level across both sections. Turned posts rise from a baluster railing supporting the projecting porch roof, and each is flanked by wooden jigsawed brackets. Directly above are pairs of smaller brackets ornamented with drop

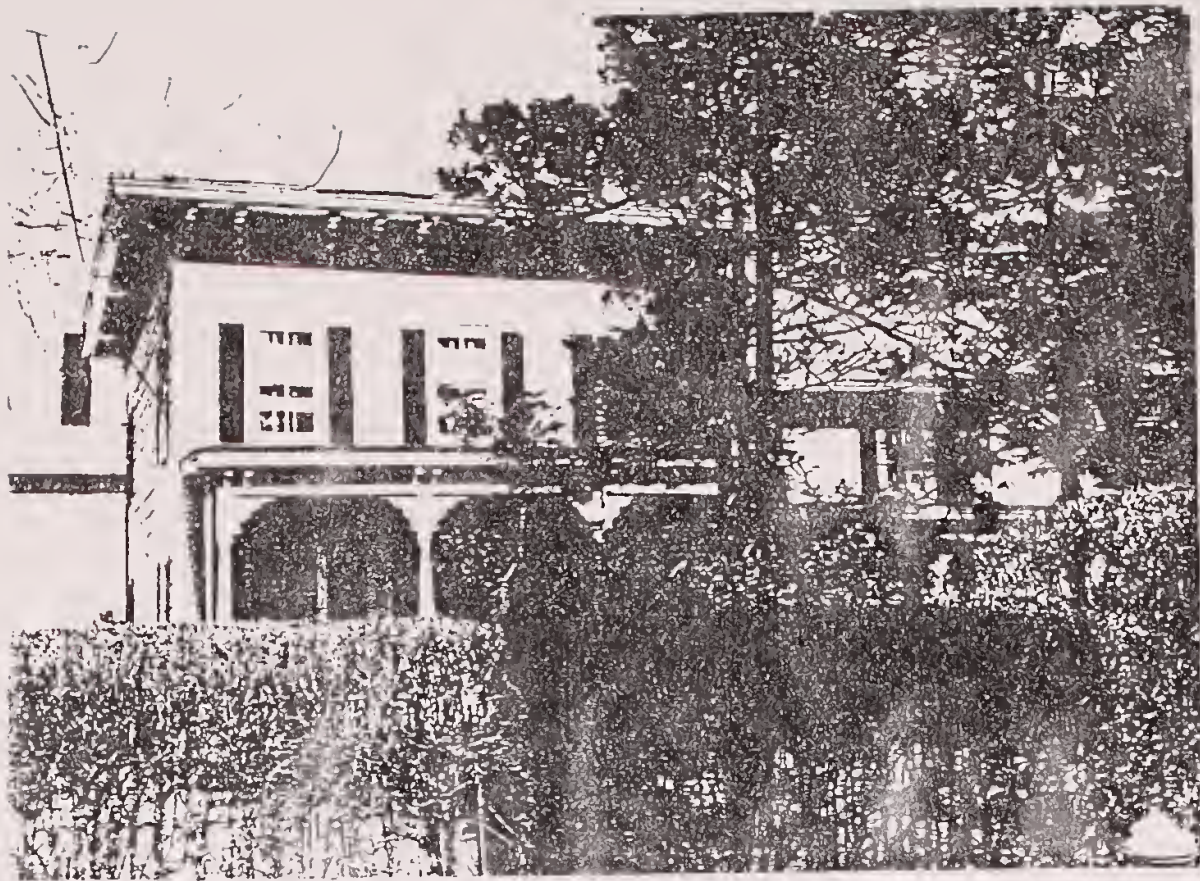
pendants. Similar treatment of the cornice at second story level echoes that of the porch, but here the brackets flank the eyebrow windows which appear in the fascia and are a stylistic holdover from the Greek Revival style.



74. 31 Carroll Street

Circa 1850's or 1860's

The residence at 31 Carroll Street between City Island Avenue and Eastchester Bay is a notable example of the vernacular Italianate style in transition and probably dates from the late 1850's or early 1860's. As in 65 Schofield Street, the square plan, overhanging eaves with double brackets and tall sash windows typify the style. Another element frequently found on Italianate farmhouses is the small, square cupola which tops the roof and echoes the massing of the house itself. At ground floor level, however, are traces of the Greek Revival style such as the sidelights flanking the front door and the Doric porch posts which indicate a slightly earlier date than would be given to purely Italianate structures.



75. 141 Pilot Street

Circa 1860's

Small and compact, the vernacular Italianate farmhouse at 141 Pilot Street probably dates from the 1860's. The design is simple; the wooden cornice brackets that appear at both the main roof and porch eaves and those flanking the turned porch posts are its only ornamentation.



76. 586 City Island Avenue

Circa 1860's

As noted above the styles of the Victorian era were eclectic, borrowing from past styles and rearranging architectural elements in countless ways. A good example of this eclectic approach stands at 586 City Island Avenue on the east side of the street. The stately three-story residence probably dates from the 1860's, and its square plan and bracketed over-hanging cornice indicate a vernacular Italianate design. The architect has, however, added a Second Empire mansard roof, handsomely patterned with imbricated tile. Three dormer windows project from the roof, the central one doubled, and all are topped with triangular pediments ornamented by tiny scroll brackets. At first floor level a one-story porch has been added, supported by turned posts and joined by connecting brackets that form low arches. On either side of the house is a two story polygonal bay whose bracketed cornice echoes that above. The front

entrance is symmetrically placed, its double doors panelled in the same way as those at 65 Schofield Street (see #72 above). Also similar are small cornice brackets with pendants which indicate that the two houses may have been designed by the same builder.



77. Hawkins Street at Paulis Place

Late-nineteenth Century

The farmhouse standing on the northeast corner of Hawkins Street and Paulis Place is another example of the blend of nineteenth-century architectural styles that is so prevalent in vernacular architecture. The essential design of the house is Italianate, evidenced by its square plan and overhanging bracketed eaves. The dentils ornamenting the cornice and window lintels, however, are Greek Revival elements, as are the tiny openings compressed between brackets in the fascia board. Yet another example of the Victorian eclectic taste are the jigsawed brackets on slender porch posts which add a picturesque touch to the handsome residence.



78. Grace Episcopal Church

City Island Avenue at
Pilot Avenue

1867

A style which developed concurrently with the Italianate was the Gothic Revival. By definition it was associated with ecclesiastical architecture, and an example may be found in the Grace Episcopal Church on the southwest corner of City Island Avenue and Pilot Street. The church was organized in 1862 under the auspices of Christ Church in Pelham when the Reverend Cornelius Winter Bolton offered his services to City Island. His sister Adele Bolton along with other members of the Pelham Priory collected \$1,358.00 for a new church, \$600.00 of which was contributed by islanders. Records state that construction was in progress in 1867 on land that was donated by George Washington Horton.

Very simplified in design, the wooden structure was built by local ships' carpenters and shows a naive and charming interpretation of the Carpenter Gothic style. The church presents its gable end to the street, and the steeple is placed off-center to the side, evidence of the asymmetry favored by the style. The entrance is located in the steeple which is topped by a polygonal roof separated from narrow ventilators by a bracketed cornice. The church's steeply pitched roof and narrow pointed-arched windows emphasize verticality, and the wooden buttresses on either side of the building show how the rural builder has interpreted a traditionally structural element as a purely decorative form. The exceptional stained glass windows were designed by William and John Bolton, who are credited with bringing the art to America.¹ Another notable example of their work may be found in the Holy Trinity Episcopal Church in Brooklyn. Although the western window on Grace Episcopal has been replaced, the triptych on the east facade is intact, enhancing the effect of this picturesque church.

1

Grace Episcopal Church 1894-1949, np.



79. 175 Belden Street

Circa 1860's

Picturesque cottage architecture found great popularity in the Victorian era. Since the 1830's books of cottage designs had been produced in America, offering the local carpenter ready-made compositions easily copied. One of the most influential proponents of the style was Andrew Jackson Downing who stated in his Architecture of Country Houses (1850) that the domestic house should be convenient and comfortable, look domestic and adapt itself to its natural setting. The eclecticism of the Victorian period afforded the use of a wide range of elements which reflected an instinct for irregular architecture. Verandas, bay windows, balconies and dormers satisfied a taste for a variety of ornament and flexibility in plan. A striking example of cottage architecture, which may be called Carpenter Gothic because of the use of wooden materials and pointed eaves trim or windows, is the house at the foot of Belden Street on the north side, which may date from the 1860's.

Symmetrical in plan, the house is T-shaped with its main body tied to an intersecting rear wing by a porch on either side. The porches are one story in height, supported on square posts which are topped by open triangular brackets. These brackets give visual support to the porch cornice and an ornamented triangular pediment. Another series of jigsawed brackets join the posts to one another in a purely decorative fashion.

The southern end of the structure's main section is ornamented with a one-story bay that encompasses tall, narrow windows and is enhanced by crossed and vertical stick ornamentation. The bay is capped with a hipped roof and balcony that serves the window above, and is echoed by similar peaked-roof bays at either end of the house's rear section. The eaves of each gable on the house are decorated with a carved bargeboard which is typical of the style, and this treatment is echoed in each peaked bay or dormer roof. The gables at the second-story level are topped by carved acroteria and the entire effect is enhanced by the house's roof which, patterned with colored imbricated tile, contributes to the successful picturesque design.



80. 176 Bay Street
Nineteenth Century

Simply and symmetrically massed, another charming Carpenter Gothic cottage stands at 176 Bay Street. Built two stories high with an attic, its most notable feature is the porch at ground floor level. Wide pointed arches are formed by the porch posts and brackets, framing the front entrance and windows. The symmetry of the design is further emphasized by the pairs of wooden cornice brackets that flank the second-story windows.



81. 351 City Island Avenue

1851

The small house at 351 City Island Avenue was reputedly erected for the congregation of the Trinity Methodist Church in 1851 and cost \$1,200.00, including \$36.00 paid to Joshua Leviness for the lot at the southwest corner of Tier Street. The structure is a semi-detached picturesque cottage, a type proposed by Andrew Jackson Downing, that emphasizes simplicity and utility. It is this simplicity that lends charm to the facade which is ornamented by the patterning of wooden building materials. The design contrasts horizontal clapboards with vertical board and batten which appears below the cornice line and under the dormer eaves. The structural elements are thus given a decorative purpose and combined with the dormer windows favored by the style they contribute to a successful picturesque design.



82. 21 Tier Street

Circa 1894

The residence at 21 Tier Street was designed circa 1894 in a simplified version of the romantic Shingle Style. Commanding a striking view of the bay, the three story house is irregularly massed with no special emphasis placed on any one area. At first-story level a handsome open porch designed in the Doric order wraps around two sides of the house and caps the entrance with a low conical roof that flairs at the eaves. At the southwest corner of the structure is a two-story round tower which is also topped by a conical roof. These elements, as well as the use of inverted and protruding oriels, intersecting gables, and oval windows are typical of the style.



83. Public School 17

190 Fordham Street

1897-8

C.B.J. Snyder

Offered to City Island in 1895 in exchange for the island's vote to join New York City, Public School Number 17 at 190 Fordham Street is built in the Georgian Revival style. Designed by C.B.J. Snyder, the structure was erected in 1897-8. With emphasis on proportion and symmetrical massing the brick building recalls American colonial architecture of the eighteenth century and closely resembles the designs of the English architect James Gibbs, whose pattern books greatly influenced colonial American building.

The red brick school is designed with a pedimented pavilion flanked by two-story bays, and the centrality of its massing is emphasized by the treatment

of its shallow entrance porch. Here wooden Doric columns support a full entablature and a segmental pediment ornamented with dentils. The Palladian window directly above is another borrowed element from Georgian design, and its placement also contributes to the symmetry of the handsome building.



84. 570 City Island Avenue

Late-Nineteenth century

The house at 570 City Island Avenue displays a wide variety of architectural elements and no particular style. Its large box-like massing and the use of imbricated shingles as well as a Palladian window indicate that it was built at the turn of the century. The two and one-half story house is irregularly shaped with the front entrance placed off-center, topped by an angular bay which becomes a hipped-roof dormer at attic level. The wide variety of decorative elements includes cut-out and bats' wing wooden brackets. The emphasis is on texture and ornament, and the apparent lack of relation among the various architectural elements shows an almost haphazard use of pattern-book ornament.



85. 610 City Island Avenue

Late-Nineteenth Century

Although heavily altered, 610 City Island Avenue still retains some of its original flavor. Probably built around the turn of the century, the house's most striking feature is its roof which slopes down more than twice the height of the first floor facade encompassing two attic stories. It is pierced by dormer windows and to the right is a two-story round bay with a polygonal roof which contributes to the asymmetrical massing of the house.



86. 95 Pell Place

1930

Sears, Roebuck & Company

Ordered in ready-cut pieces from a catalogue of houses called "Honor Bilt Modern Homes" published by Sears, Roebuck & Company, the bungalow at 95 Pell Place was built in 1930 at a cost of \$8,500. At that time Sears boasted the largest home building organization in the world, had huge plants in several areas of the country, and offered pre-fabricated houses from four to forty rooms in size. Number 95 Pell Place was advertised in the catalogue as "The Osborne" and cost \$2,656., not including cement, brick, or plaster.

The house is an excellent example of a bungalow, the building type that flourished in its North American form in the twentieth century. The word bungalow evolves from the Hindustani word meaning "of Bengal". The term was used by the nineteenth-century British in India to describe a low house

surrounded by a veranda. However, the detailing of the American bungalows has little resemblance to that on the Indian buildings. Bungalows are generally associated with building in California and became particularly popular under the influence of the architectural firm of Greene & Greene. The western derivation of the bungalow form explains the fact that the Sears, Roebuck house is advertised as from "The Golden West". The Sears bungalow is typical of those that found popularity throughout America in the early and mid-twentieth century. The City Island example is a low-lying structure with a steeply pitched roof with projecting purlins. Other typical bungaloid details include the clapboard siding, the two stuccoed porches with bracketed posts, broad window and door openings that are horizontally aligned, low transom bars, and multi-paned windows.

The bungalow at 95 Pell Place is the most recent in date of these distinctive structures on City Island and completes a history of domestic and public building spanning more than one hundred years. City Island is one of the few communities within New York City that exhibits such a clear chronological sequence of vernacular architectural style in a small geographical area. For this reason, the island is historically important and should be carefully noted, studied and preserved.

Conclusion

From the above discussion it can be seen that the Bronx is, indeed, a borough of great diversity. Its heritage is rich and complex; past events and names are intertwined with present realities. Originally bucolic, its character has generally become urban and, in part, industrial. Socially, the hopelessly poor, the elderly middle class, and the very wealthy exist in an uneasy mix. While large areas of the northern and eastern part of the borough retain their economic viability, the South Bronx is now defined as the region west of the Bronx River and south of Fordham Road and evidences poverty, housing abandonment, and arson. Nevertheless, more than thirty of the individual structures noted by the C.D. staff are located in the South Bronx, having survived thus far the ravages of decay. An encouraging sign in this area is provided by the continued existence of residential streetscapes found in four proposed historic districts-- Morris Avenue, Morris High School, Longwood, and Fleetwood-- where semi-detached or row houses erected around the turn of the twentieth century form enclaves of small-scale, urban charm.

While a good deal of the borough's architectural history was shaped during the years between 1890 and 1930, the structures noted by the survey range from circa 1800 to just before World War II. Stylistically, too, there is a similar wide span from vernacular Federal to pre-fabricated Bungalow with, of course, examples of the expected Greek Revival, Gothic Revival, Italianate, Renaissance Revival, and Art Deco as well as the rarer Vienna Secession, neo-Plateresque, Stick Style and Moderne modes, to cite a few. In some cases these styles were executed by anonymous builders and local architects whose work in the Bronx falls within the tradition of American vernacular architecture. Particularly noteworthy are the many appealing frame residences which dot the borough and serve

as charming reminders of the nineteenth-century carpenter's skill in translating high architectural styles into wood. In addition to vernacular architecture, the Bronx boasts buildings by outstanding New York City architects whose prominence was national in scope. Such well known practitioners as J.C. Cady, Henry Dudley, Charles C. Haight, Francis H. Kimball, R.H. Robertson, William B. Tuthill, and the firms of McKim, Mead, & White and Heins & LaFarge all worked in the Bronx and contributed significantly to the borough's architectural ambience.

These buildings of the Bronx--whether architect- or builder-designed--provide a private visual or aesthetic delight to the viewer, and any further loss through vandalism or neglect would be a major disaster to the neighborhood, borough, and city.

GLOSSARY

- ACROTHERION - Classical ornamentation at the corners or peak of a roof.
- ARCADE - Arched passage; a series of arches with a passage.
- ARCHITRAVE - Molding that enframes an opening such as a window.
- ARCHIVOLT - Ornamental molding on face of an arch following its contour.
- ATTENUATED - Slender; appearing to be vertically stretched.
- BALUSTER - Vertical member usually used in a series to support a stair rail.
- BANDCOURSE - Narrow horizontal decorative band, also called beltcourse, that extends across a building facade.
- BARGEBOARD - Also called verge board; a wooden member that hangs from the roof, usually of a gable, frequently cut by ornate decorative forms known as gingerbread.
- BASILICA - Church with a rectangular plan that includes a high nave, two or more lower aisles and a semi-circular apse.
- BATTERED - Sloping inward, receding as it rises.
- BAY WINDOW - Multi-sided or rounded window that projects from the facade at ground floor level and may be one or more stories high.
- BELL-CAST - Flared; bell-shaped.
- BELLCOTE - Framework on the ridge of a roof for hanging bells.
- BRACKET - Over-hanging support projecting from a wall. Usually angled or curved and used with such members as cornices, pediments, sills and lintels.
- BUTTRESS - Stone, brick or wooden support projecting from or built against a facade in order to give it additional support.
- CAMPANILE - Italian bell-tower, usually free-standing.
- CARTOUCHE - Ornamental panel in the shape of a decorative shield.
- CARYATID - Supporting column given the form of a female figure.
- CASEMENT - Window sash that swings from a hinge at its side, opening in or out.
- CAVETTO - Concave molding.

CHANCEL - Traditionally the east end of a church in which the main altar is placed, reserved for clergy and choir.

CLERESTORY - Upper level of the main walls of a church located above the aisle roofs and pierced by windows.

COFFER - Ceiling decoration consisting of sunken ornamental panels.

COMPOSITE - One of the five classical orders composed of elements from the Corinthian and Ionic orders.

COPING - Capping to a wall.

CORBEL - Stepped projections.

CORNICE - Projecting molding that tops the element to which it is attached, used especially for a roof or the top member of an entablature, located above the frieze.

COURSE - Horizontal row of masonry.

CRENELLATED - Notched.

CRESTING - Decorative iron work topping a wall, screen or roof.

CROCKET - Leaf-shaped, decorative projection found on Gothic structures.

CRUCIFORM - In the shape of a cross.

CUPOLA - Small drum on a circular base that crowns a roof.

CURBED EDGE - Curve.

CUSPED ARCH - Arch used on Gothic buildings formed by the meeting of the foils of tracery frequently trefoil in form and often with foliate ornament on its faces.

DENTIL - Small, square tooth-like block appearing in a row beneath a cornice.

DIAPERWORK - All-over surface decoration composed of a small repeated pattern such as lozenges or squares.

DORIC - One of the five classical orders recognizable by its simple capital, frieze with triglyphs and metopes, and cornice with mutule blocks.

DORMER - Window that projects through the roof above the eaves-line.

DOUBLE HOUSE - Semi-detached house; one with two living units connected under the same roof.

EAVE - Over-hanging edge of a roof.

ECLECTIC - Describing a mixture of elements selected from more than one source.

ENGAGED - Attached to the wall.

ENTABLATURE - Major horizontal moldings carried by a capital or pilaster composed of architrave, frieze, and cornice.

FASCIA - Shallow, flat horizontal molding, frequently used with reference to a cornice.

FENESTRATION - Pattern of window openings on a building facade.

FINIAL - Pointed ornament.

FLEMISH BOND - Pattern of bricks laid with alternate stretchers and headers in each course.

FLEMISH GABLE - Stepped or curved upper portion of a wall at the end of a pitched roof.

FLEUR-DE-LIS - Ornamental form based on the French lily; originally the royal arms of France.

FLUTED - Having vertical parallel grooves.

FOLIATE - With leaf ornament.

FRAME - Constructed with wood.

FREE STANDING - Not engaged or attached to a wall.

FRENCH WINDOW - Double-leaved windows that run to the floor and open inward or outward.

FRETWORK - Ornamental open work pattern based on a geometric Greek design.

FRIEZE - Flat horizontal molding; the middle member of an entablature located below the cornice and frequently ornamented.

GARDEN APARTMENT - 2-or-3-story apartment units sharing a common landscaped space.

HALF-LUNETTE - Quarter circular shaped.

HALF-TIMBERING - Wooden framework with infill.

HIPPED ROOF - Roof sloped on all four sides; sides meet at center ridge.

IMBRICATION - Covering laid in overlapping rows of scallop-shaped elements.

IMPOST BLOCK - Block on which the end of an arch rests.

IN ANTIS - Columns of a portico or the portico itself embraced by the faces of the wall.

INTRADOS - Underside or inner curve of an arch.

IONIC - One of the five classical orders characterized by capitals with spiral elements called volutes.

JERKIN-HEAD - End of the roof where the top of the gable is cut off by a secondary slope forming a hip. Also known as a half-hipped gable.

JIGSAW CARVING - Ornamental carving cut out by a jigsaw.

KEYSTONE - Central member of an arch shaped as a wedge in order to support the inward thrust of the arch; also used as a decorative element.

LABEL LINTEL - Molding that extends horizontally over a door or window and then angles downward.

LANCET - Slender attenuated pointed arch window used in Gothic architecture.

LANTERN - Small windowed structure on a roof.

LINTEL - Horizontal structural element above an opening frequently given ornamental embellishment.

LOGGIA - Gallery or porch open on one or more sides.

LUNETTE - Semi-circular form .

MANSARD - Roof having a steep lower slope and flatter upper section. Often clad in slate shingles and lit by dormer windows.

METOPE - Panels between triglyphs of a Doric frieze, frequently ornamented.

MODILLION - Square block larger than a dentil to decorate or support the cornice.

MORTAR CHANNEL - Grooved form of the mortar joint between courses of masonry.

MUNTIN - Small slender bar dividing the panes of glass in a window.

NAVE - Central aisle of a church.

NICHE - Recess in a wall, often rounded.

OGEE - Double-curved; made up of a convex and concave part.

ORIEL - Projecting window supported by brackets or corbelling.

PALLADIAN WINDOW - Tripartite window with taller center sash flanked by lower side sashes. Often the center sash is arched. Named for the Italian architect Palladio who favored this motif. Also called Venetian window.

PARAPET - Low wall along the edge of a roof.

PAVILION PLAN - Rectangular plan characterized by projecting ends.

PEAKED ROOF - Pitched roof where the gable ends form a peak.

PEDIMENT - In classical architectural, generally the triangular space forming the gable of a peaked roof. Also a triangular or curved ornamental element used above an opening.

PENDANT - A drop, an ornament that hangs down from a horizontal member.

PIER - Thick, masonry support.

PILASTER - Flat vertical element with capital and base intended to simulate a column and attached to a wall.

PILLAR - Free-standing post, not necessarily cylindrical

QUADRIGA - Roof-top sculptural group.

QUOINS - Blocks which dress the corners of a building and are usually laid in alternate pattern of large and small. Although originally to strengthen a structure, they are now frequently used decoratively.

RAKING - Inclining.

RETARDATAIRE - Old-fashioned; continuing a style after the height of its popularity.

RETURN - Molding or cornice that continues in a different direction.

ROCK-FACED - Roughly-textured stone.

ROSE WINDOW - Major circular window used on a church facade.

ROUGH DRESSED - Tooled stone with irregular finish.

ROUNDEL - Circular panel.

ROWHOUSE - One of a series of attached houses sharing party walls.

RUSTICATED - Stonework with wide recessed joints.

SEMI-DETACHED - Two units under the same roof sharing a party wall.

SIDELIGHT - Panes of glass on either side of the door.

SIX-OVER-SIX - Six paned sash over a six paned sash.

SMOOTH DRESSED - Tooled stone with a smooth finish.

SOFFIT - Underside of any architectural element.

SPANDREL - Space between the exterior curve of an arch or a curved brace and an enclosing right angle; area between piers in pier and spandrel construction.

SPECULATIVE ARCHITECTURE - Built for quick profit.

SPLAYED - Angled outward.

SPINDLE - Slender round support with tapered ends.

SPRINGLINE - Line at which an arch or vault begins to curve.

STEPPED GABLE - Stepped triangular upper portion of a wall at the end of a pitched roof.

STOOP - Front steps; from the Dutch Stoep, meaning verandah.

STRAPWORK - Decorative interlaced bands resembling cut leather.

SWAG - Carved ornament in the form of a draped cloth or a festoon of fruits or flowers.

TENEMENT - Literally a multiple dwelling; now refers to walk-up apartments.

TERRA COTTA - Unglazed ceramic used for ornamental purposes; literally "baked earth".

TORCHERE - Holder or stand for a candelabrum or other light.

TOWERLETTE - Small tower.

TRANSCEPT - Transverse crossing between the nave and choir forming a cross in the plan of a church.

TRANSOM - Horizontal bar across an opening; also the panel above such a bar.

TREFOIL - Three-lobed decorative form used in Gothic architecture.

TRIGLYPH - Raised blocks of a Doric frieze ornamented with three vertical grooves. Placed between metopes.

TRIUMPHAL ARCH - Monumental arch used to commemorate a victory.

TRUNCATED - Cut off; ending abruptly.

TUDOR ARCH - Late medieval, wide, flat pointed arch.

VERANDAH - Porch.

VERNACULAR - Non-architect designed; not high style.

VILLA - Large suburban or country house usually set within a garden.

VOUSSOIR - Wedge-shaped element used to form an arch.

WALK-UP - Multi-story building having no elevator.

WREATH - Foliate decoration in a circular shape.

STYLES CITED

- ART DECO - 20th c. Takes name from L'Exposition des Arts Decoratifs, Paris, 1925. Style based on ornamentation which is often angular and polychromed and uses fluting, reeding, zigzag and Aztec motifs.
- BEAUX ARTS CLASSICISM - Late 19th c. - early 20th c. Takes name from Ecole des Beaux Arts, Paris. Plans are usually monumental and symmetric with heavy, ornate and often paired details. An extensive use of sculpture is an integral part of the building.
- BUNGALOID - 20th c. Bungalow is a corruption of the Hindustani adjective for "belonging to Bengal". The term was used by the 19th c. British in India to describe a low house surmounted by a veranda. Presently describes a small, generally single story frame house with a low gable roof supported on projecting purlins.
- BYZANTINE REVIVAL - 20th c. Incorporates shallow dome, pendentives, and stylized foliate carving of the Byzantine.
- CHALET - Mid-late 19th c. Based on Swiss precedents. Describes a small, frame cottage with plays of pattern, irregularities of line and steeply sloping roofs.
- COLONIAL REVIVAL (also called Neo-Georgian) - Late 19th c. - early 20th c. Revival of Georgian details such as Palladian windows, shingle or clapboard siding, double-hung windows and fanlights.
- EASTLAKE - Late 19th c. Refers to a distinctive type of 3-D wooden ornament including turned knobs, spindles, circular perforation and open work friezes. Named for the Englishman Charles Lock Eastlake who wrote Hints on Household Taste, 1867.
- FREE CLASSICAL - Early 20th c. Later, simpler version of the Renaissance Revival style often incorporating modillioned cornices, shaped stone lintels and classically framed entryways.
- GEORGIAN - Mid-late 18th c. The British colonial style in America. Generally combines a center hall plan with an uneven number of bays. Details include double-hung small paned windows, dormers, gable or gambrel roofs.

- GOTHIC REVIVAL - Mid 19th c. Generally incorporates a pointed arch with pinnacles, buttresses, battlements or crenellation and tracery. Early Gothic Revival tends to be monochrome; High Victorian Gothic Revival is polychrome and more angular.
- CARPENTER GOTHIC - mid 19th c. Of wood, tracery becomes curved wooden bargeboards or "ginger bread", board and batten gives surface verticality.
- NEO-GOTHIC - 20th c. Gothic Revival.
- TUDOR GOTHIC - Incorporates the wide, flat Tudor arch as opposed to the pointed ogee arch.
- GREEK REVIVAL - Early-Mid 19th c. An austere style based on ancient classic precedents. Heavy entablatures, columns and pediments are used. Decorative ornament is limited and generally simple.
- ITALIANATE - Mid 19th c. Also called Tuscan. Incorporates a square plan and square tower, based on a campanile, and roof-top belvedere with over-hanging bracketed eaves and round-arched windows often grouped.
- JACOBEOAN REVIVAL - Late 19th c. Distinguished by gables of either triangular or curved form rising above the roof line. Walls are brick with stone detailing, and flat-arched windows are often divided into rectangular lights by stone mullions and transoms.
- MODERNE - 20th c. Stresses horizontality and voluptuous curves combined with undecorated wall surfaces.
- NEO-GREC - Late 19th c. Characterized by angular and stylized decorative forms frequently with incised channeling.
- NEO-PLATERESQUE - 20th c. From the Spanish for "silver-smith-like". Based on Spanish Renaissance motifs including flat bands of extremely complex intertwining decoration.
- PICTURESQUE - Mid 19th c. Not a style but an aesthetic philosophy stressing the need to be like a picture. In America this was a reaction against the austere Greek Revival. The philosophy advocated a choice in design dependent on siting and landscaping, thus allowing for regular and symmetrical as well as the more commonly found irregular and asymmetrical. Picturesque structures were built in many styles -- the Gothic Revival, Italian, Tuscan and Villa styles being the most popular.

- PICTURESQUE VILLA - Mid 19th c. A suburban cottage or small country house handsomely sited. Made popular by Andrew Jackson Downing and his followers.
- QUEEN ANNE - Late 19th c. Characterized by irregularity of plan and massing, a variety of color, textures and materials. Erroneously named; actually based on vernacular architecture of Elizabeth I's reign.
- REGENCY - Early 19th c. Takes its name from the Prince of Wales as Prince Regent. Incorporates un-molded openings, stucco surfaces and decorative iron work.
- RENAISSANCE REVIVAL - Late 19th c. Also called Neo-Renaissance. Actually Palazzo or Italian palace revival. Incorporates flat roof, 3 stories, over-hanging eaves, with masonry or cast iron to resemble masonry walls.
- RICHARDSONIAN ROMANESQUE - Late 19th c. Incorporates wide round arches and generally rock-faced masonry walls combined with colonnettes, arcades and foliate terra cotta detail. Named for Henry Hobson Richardson.
- ROMANESQUE REVIVAL - Mid 19th c. Uses round arches, corbels, colonnettes, arcades and masonry walls.
- SECOND EMPIRE - Mid 19th c. Characterized by a mansard roof often combined with a pavilion plan. Named for the French Second Empire, the reign of Napoleon III.
- SHINGLE STYLE - Late 19th c. Shingle siding, usually dark in tone, is often combined with a masonry ground story, irregular plan, series of windows and massive chimneys.
- STICK STYLE - Late 19th c. Structural wooden frame is expressed on exterior. Vertical or diagonal struts maybe applied decoratively.
- VIENNA SECESSION - Turn of the 20th century. Named for the Viennese Art School. Curved linearity defined by rolled molding is characteristic.

APPENDIX - OTHER NOTED STRUCTURES

The 86 individual buildings and five potential historic districts cited in this report represent, in the judgement of the Community Development staff, the best architecture in the Bronx. Additionally, in its block-by-block survey of the borough the staff noted and photographed many other structures and areas which, while not possessing the architectural distinction necessary for landmark designation, nevertheless exhibit qualities that place them above the ordinary. The appendix which follows is a list of these findings and includes 62 individual structures, three districts, eight blocks of houses, and six scenic areas. The entries are grouped geographically, and each listing includes architect and date when known and a brief description.

MOTT HAVEN

Church of St. Pius, 416 East 145th Street. Anthony F.A. Schmitt, 1907.

A late Romanesque Revival brick church exhibiting twin square towers with louvered round-arched and bullseye openings.

Congregational Church of North New York, 415 East 143rd Street. Dodge & Morrison, 1903.

This handsome church and rectory complex is an example of the late Romanesque Revival style with its rock-faced stone facade, round-arched windows, and square bell tower topped by a pyramidal roof. It is a notable adornment to the adjoining brick neo-Grec rowhouses on East 143rd Street.

Willis Avenue M.E. Church, N/E/C Willis Avenue and East 141st Street. George W. Kramer, 1900.

Hook and Ladder 17, 341-3 East 143rd Street. Michael J. Garvin, 1905.

This Beaux Arts Classical Revival firehouse stands as a welcome survivor on a block now characterized by the architecturally banal Mott Haven Houses. Faced in brick and limestone, the structure features a handsomely rusticated ground floor with matching quoins and an elaborate stone cornice (for major works by Garvin see Nos. 2 and 31 in the text).

Chase Manhattan Bank/former North Side Board of Trade, 2414 Third Avenue. Albert E. Davis, 1912.

An imposing neo-Classical commercial structure that assumes the trapezoidal form of its irregularly shaped corner lot. The white terra cotta facade is articulated by rustication on the ground floor and by gigantic Ionic columns and pilasters spanning the second and third stories.

Louis Walter, Inc./former General Builders' Supply Co., 2413 Third Avenue. C. 1890.

A handsome late nineteenth-century brick industrial building at the foot of Third Avenue boasting round- and segmentally-arched fenestration.

Former Henry W. Boettger Silk Finishing Factory, S/W/C Brook Avenue and East 144th Street. Robert Otz and George Butz, 1888.

An austere handsome red brick industrial building currently used as a warehouse.

Former Estey Piano Factory, N/E/C Lincoln Avenue and Bruckner Boulevard.
A.B. Ogden and Son, 1885.
Warehouse, 82-96 Lincoln Avenue. C.C. Buck, 1888.
Warehouse, 26 Bruckner Boulevard. 1880's.

Three attractive structures that are reminders of a time when Mott Haven was an important industrial center. Most of the old factories in the area are either vacant or used as warehouses, although some continue to be employed for manufacturing.

Presidential Plumbing Products Corp., 256 East 134th Street. O.F. Senisch, 1902.

Originally built as a stable for its owner, P.M. Ohmeis whose name is carved on the frieze, this small Renaissance Revival structure is now used by a plumbing supplier and is notable chiefly for its rusticated round-arched entry.

The following entries are blockfronts of row houses located near the Mott Haven Historic District.

East 139th Street, north side, between Willis and Brook Avenues.
East 140th Street, south side, between Willis and Brook Avenues.
W. O'Gorman, 1888.

The row of 21 reasonably intact neo-Grec houses on East 139th Street is echoed on 140th Street by a similar row of 22, 2½-story red brick dwellings.

East 140th Street, north side, between Willis and Brook Avenues.
William Hornum, 1897.

An exceptional row of ten turn-of-the-century residences featuring a variety of classical details, facades done in various shades of brick, and well landscaped front yards. The curved and stepped gables derive from Dutch and Flemish Renaissance precedents.

East 142nd Street, south side, between Willis and Brook Avenues.
William Ogonnan, 1882.

A row of 24 red brick neo-Grec houses.

East 143rd Street, north side, between Willis and Brook Avenues.
East 144th Street, south side, between Willis and Brook Avenues.
H.S. Baker, 1887.

The row of 10 plain brick neo-Grec houses on East 143rd Street is echoed on East 144th Street by 20 similar residences.

MORRISANIA

Former Ebling Brewery, St. Ann's Avenue between 156th and 159th Streets.
Former Hupfel Brewery, St. Ann's Avenue between 159th and 161st Streets.

Two groupings of red brick industrial buildings erected between 1885 and 1905 when this area of the Bronx was primarily a German neighborhood. Both complexes are built into the side of a steep hill where there are caves which were used as cool places to store lager beer. Architecturally undistinguished, the breweries are nonetheless significant as reminders of a way of life that no longer exists in the Bronx.

709-727 Eagle Avenue houses. H. Alban Reeves, 1899.

A set of ten eclectically designed brick and stone row houses that boast a variety of projecting bays, stepped gables, and mansard roofs. The residences adjoin the brewery complexes on St. Ann's Avenue (see above) and were probably built to house plant executives. Their present condition is generally dilapidated.

468 Concord Avenue. Mid-nineteenth century.

481 Jackson Avenue. Mid-nineteenth century.

These two frame dwellings probably date from c. 1850 when this section of the Bronx was still mostly farmland. The architectural integrity of both houses unfortunately has been marred by asphalt siding.

Franklin Avenue houses, West Side between East 169th Street and Jefferson Place. Late-nineteenth century.

Although these large, late Victorian frame residences have seen better days, it is miraculous that they survive in an area heavily built up with apartment houses. Particularly notable are the exceptionally deep front yards.

P.S. 27, 519 St. Ann's Avenue. C.B.J. Snyder, 1895.

An eclectically designed school that boasts classical details around the doors, Dutch-inspired dormer windows in a hipped roof, and a domed cupola that derives from American Federal architecture. The school is not one of Snyder's best works, but it nevertheless makes an imposing statement on St. Ann's Avenue.

A.M.E. Zion Church/former Free Magyar Reform Church, N/E/C Intervale Avenue and Home Street. Thompson & Frohling, 1909.

This charming red and buff brick church makes good use of a difficult triangular site. The most unusual aspect of the design is the way in which the semicircular apse has been positioned at the most conspicuous end of the corner lot. Cusp-arched windows along the sides of the building are arranged under a flaring hipped roof that is pierced by small shed dormers. A polygonal cupola completes the delightful composition.

Hook and Ladder 31, 1213-15 Intervale Avenue. Alexander Stevens, 1903.

Handsome graphics, a Spanish tile roof, and a facade of buff Roman brick are all details that enable Hook and Ladder 31 to make an above average architectural impression along Intervale Avenue.

Former Interborough Rapid Transit Substation, 1043 Simpson Street. John Van Vleck and Paul C. Hunter, 1903.

Currently vacant, this Beaux Arts structure boasts such handsome terra cotta details as large cartouches and a heavily bracketed cornice.

62nd Police Precinct Station, 1086 Simpson Street. Hazzard, Erskine, & Blagdon, 1912.

This striking building follows the example set elsewhere in the Bronx of police stations assuming the form of an Italian Renaissance palazzo. The Simpson Street structure is a particularly successful design and is notable for its handsomely rusticated ground floor with massive stone voussoirs, pressed brick upper floors articulated by quoins, and an exceptionally wide terra cotta cornice.

St. John's Evangelical Lutheran Church, 1343 Fulton Avenue.

Former Sheffield Farms Dairy, 1051 Webster Avenue. Frank Rooke, 1914-21.

An imposing industrial building faced in white glazed terra cotta. The upper portions of the facade feature relief plaques of cows and milk bottles.

HUNTS POINT/LONGWOOD

American Bank Note Company, N/E/C Lafayette Avenue and Tiffany Street.
Early twentieth century.

Three-story, segmentally arched openings articulate the facade, while a crenellated tower over the main entry adds a distinctly medieval feeling to this massive dark brick industrial structure.

Corpus Christi Monastery, 1230 Lafayette Avenue. William Schickel, 1890.

A gray stone neo-Gothic religious complex placed incongruously in industrial Hunts Point.

Former Hunts Point Station, N/E/C Hunts Point Avenue and Bruckner Boulevard.
Cass Gilbert, 1908.

A picturesque Gothic "suburban" station placed over the former New York, New Haven, & Hartford Railroad trackage. Such charming details as peaked dormers set into the wide overhanging hipped roof remain, but the architectural integrity of this structure has been severely compromised by extensive alteration of the ground floor commercial space.

Edward P. Lynch Center, Police Athletic League/former Longwood Club and White Mansion, 974 East 156th Street. Late-nineteenth century.

One of the oldest extant buildings in Longwood, this structure has seen a variety of uses over the years but is architecturally undistinguished. It was erected before the present grid system of streets was laid out, hence its unusual angled setting on a corner site.

Hunts Point Branch of the New York Public Library, 877 Southern Boulevard.
Carrere & Hastings, 1928.

This appealing structure is a late work of the firm responsible for the main branch of the New York Public Library at Fifth Avenue and 42nd Street. It is an academic exercise based directly on Brunelleschi's Ospedale degli Innocenti in Florence and exhibits a handsome arcade of brick arches carried on Scamazzi capitals.

United Church/ former Montefiore Hebrew Congregation, 764 Hewitt Place.
Daumar & Co., 1906.

This unusual church, originally a synagogue, is a local landmark distinguished by exotic twin onion domes and an elaborate pressed metal cornice. The structure exhibits an Eastern influence that often pervaded synagogue architecture at the beginning of the twentieth century.

WEST FARMS/TREMONT

815 Fairmont Place. I.L. Craussman, 1930.

An Art Deco apartment house notable chiefly for its elaborate glazed terra-cotta entrance bay guarded by cast stone griffins.

Circle Missions, Inc./former Peabody Residence, 2064 Boston Road. C. 1901.

A rather pedestrian, L-shaped structure clad in red brick with stone trim, this former mansion is nonetheless significant as a turn-of-the-century survivor amid contemporary apartment projects. Its segmentally arched doors, oriel windows, and peaked roof gables are all characteristics of the neo-Tudor mode.

Fire Alarm and Telegraph Bureau, 1129 East 180th Street. 1923.

A charming Italian Renaissance Revival public building. The gracious brick and limestone facade is articulated by a triple arched loggia enhanced with balustrades and flanked by windows with heavily molded lintels. A similar, but earlier building on Empire Boulevard in Brooklyn is a designated New York City Landmark.

New York City Transit Authority Bus Repair Depot/former New York Coliseum, East 177th Street between Devoe and Bronx Park Avenues. 1927.

With its curved central gable and impressively long arcade running the width of the facade, this unusual structure exhibits characteristics indigenous to the Spanish Mission style of architecture. The building was originally constructed in Philadelphia in 1926 to house exhibits for that city's Sesquicentennial Exposition and was re-erected in the Bronx the next year. Prior to its use as a bus repair depot, the building served as a sports arena.

West Farms Branch of the United States Post Office, N/E/C Devoe Avenue and Wyatt Street. Lorimer Rich, 1935.

A dignified Depression-era post office designed in an unusually severe style reminiscent of the Greek Revival. The brick facade boasts short attic windows under a peaked roof and a classically framed doorway with Doric columns in antis supporting a wide entablature.

GRAND CONCOURSE

P.S. 31, 425 Grand Concourse. C.B.J. Snyder, 1897.

A fine Collegiate Gothic public school and a simplified version of Snyder's Morris High School (see Historic District No. 4).

Mott Avenue Interborough Rapid Transit Station Entrance, S/W/C East 149th Street and Grand Concourse. C. 1903.

Notable mainly because of the glazed terra-cotta plaques adorning the East 149th Street facade. Although "Mott Avenue" is emblazoned on the structure just below the cornice, this thoroughfare no longer exists, having been replaced by the Grand Concourse.

888 Grand Concourse. Emery Roth, 1937.

A mediocre Art Deco apartment house with an interesting rounded bay at the corner of East 161st Street. The concave entryway is faced in multi-colored mosaic tiles and topped by a circular canopy.

The Concourse Plaza Hotel, 900 Grand Concourse. Maynicke & Frank, 1922.

The Concourse Plaza, once the finest hotel in the Bronx and the former home of visiting teams playing at nearby Yankee Stadium, is about to undergo renovation which will turn it into housing for the elderly. The structure is a simplified version of the neo-Georgian style and exhibits little architectural distinction. However, its important role in past years and prominent location at the busy intersection of the Grand Concourse and East 161st Street make the building a local landmark to area residents.

1150 Grand Concourse. Horace Ginsbern, 1936.

Another Art Deco apartment house that gains distinction by means of an unusual entrance. Here, the architect employed coffered panels around the door and a mosaic panel depicting an underwater scene of stylized fish and vegetation.

The Lewis Morris, 1749 Grand Concourse. Edward Raldiris, 1923.

The grandest of the many apartment houses lining the Concourse, the Lewis Morris was built to rival similar buildings on Park Avenue in Manhattan at a time when this area of the Bronx was a haven for the upper-middle class.

UNIVERSITY HEIGHTS/HIGHBRIDGE

Havemeyer Hall, Bronx Community College/formerly New York University.
McKim, Mead, & White, 1910.

A very restrained neo-Classical exercise in yellow Roman brick by the firm that designed the adjacent Hall of Philosophy, Gould Memorial Library, and Hall of Languages (all designated New York City Landmarks).

MacCracken Hall/former Loring Andrews Residence, Bronx Community College/formerly New York University. Mid-nineteenth century.

A heavily altered fieldstone mansion commanding fine views of the Hudson River gorge.

Gatehouse for the New Croton Aqueduct, S/W/C West Burnside Avenue and Phelan Place. Benjamin S. Church, 1890.

Constructed of beautifully finished rock-cut fieldstone, this gatehouse was built to serve the second Croton Aqueduct. Although it serves no real function today, the gatehouse remains an impressive structure with its monumental round-arched doorway and stone voussoirs trimmed with dressed margins.

Route of the Old Croton Aqueduct, parallel to University Avenue from West Tremont Avenue to Fordham Road.

A grassy, bench-lined strip running on top of the Old Croton Aqueduct which extended from northern Westchester County to Highbridge and provided New York City with its first dependable source for drinking water. The aqueduct, completed in 1842, was replaced by the Second Croton Aqueduct at the turn of the twentieth century.

P.S. 26, 101 West Burnside Avenue. C.B.J. Snyder, 1913.

An attractive Collegiate Gothic structure by the borough's most prolific school architect. Unfortunately, only half of the original building remains, the entire wing west of the entry tower having been destroyed by fire in 1972 (Plans are currently underway for the rebuilding of this section). Despite its rather truncated appearance, this school remains a handsome addition to the neighborhood. The two-story oriel windows are especially fine.

BEDFORD PARK/KINGSBRIDGE HEIGHTS

Academy of Mt. St. Ursula, block bounded by Bedford Park Boulevard, Bainbridge Avenue, Marion Avenue, and East 198th Street.

Bedford Park Congregational Church, N/E/C East 201st Street and Bainbridge Avenue. Edgar Bowne, 1891.

A charming fieldstone Romanesque Revival church featuring squat buttresses along the facade and a square bell tower topped by a pyramidal roof. The carved wooden entry porch on East 201st Street is particularly handsome.

Barn, S/W/C Mosholu Parkway South and East 205th Street. Moore & Landsiedel, 1902.

A delightful rural building on a triangular plot of land bordering Mosholu Parkway. An octagonal cupola set into a peaked roof is the structure's most notable feature.

50th Precinct Police Station, S/W/C Kingsbridge Terrace and Summit Place. Horgan & Slattery, 1901.

A stately Beaux Arts Classical Revival station house that boasts a rusticated granite ground floor, a brick first story, and classically inspired decorative details in unglazed terra cotta. Particularly interesting is the corner treatment, which features a curved bay articulated by Ionic columns and carved wreathes on the first floor.

Grand Avenue between West 190th Street and Kingsbridge Road. C. 1900.

An enclave of freestanding frame houses designed for the most part in the Free Colonial style, a mode that combines such elements deriving from eighteenth-century American architecture as shingle or clapboard siding and classical details with the irregular massing and full width front porches characteristic of nineteenth-century domestic architecture. The houses are set back from the tree-lined street on unusually large lots and are reminiscent of similar dwellings found in the Flatbush section of Brooklyn.

2744 Kingsbridge Terrace

Perched high above Kingsbridge Terrace, this medieval fantasy boasts round and polygonal turrets, Tudor arches, crenellation, and projecting balconies. The house is not great architecture, but its romantic qualities make it a local landmark.

Mosholu Parkway.

One of the most attractive thoroughfares in the borough, Mosholu Parkway was designed in 1887 to connect Van Cortlandt and Bronx Parks with a series of tree-lined roadways separated by grassy malls.

Our Lady of Angels R.C. Church Rectory, 2860 Webb Avenue.

An impressive, asymmetrically massed mansion probably built c. 1900 and currently used as a rectory for Our Lady of Angels R.C. Church. The house boasts such features as a ground floor clad in undressed fieldstone, an elaborately carved wooden porte cochere, and a rear circular tower topped by a bellcast roof. The upper story unfortunately has been marred by aluminum siding.

RIVERDALE/FIELDSTON/SPUYTEN DUYVIL

5247-51 Independence Avenue. Mid-nineteenth century.

A pair of picturesque Victorian mansions overlooking the Hudson River and New Jersey Palisades. Although extensively altered, both houses represent good examples of the eclectic style of architecture that flourished in the Hudson Valley during the mid- and late-nineteenth century.

Grounds of the College of Mt. St. Vincent, Riverdale Avenue at West 263rd Street.

Beautifully maintained grounds that slope down from the main building of the College to the banks of the Hudson River. The lawns are enhanced by a variety of rustic wooden gazebos and by a handsome cast-iron bird bath.

Salanter Akiba Riverdale Academy Administration Building/former Henry W. Boettger Residence, 655 West 264th Street. C. 1905.

An impressively proportioned Tudor mansion set into the side of a hill that slopes steeply toward the Hudson River. The structure features a massive slate hipped roof and an arched stone porte cochere.

Sycamore Avenue between West 252nd and West 254th Streets.

An appealing group of nineteenth-century carriage houses which have been converted for residential use during this century.

Lloyd Hall, West Hill Campus of Manhattan College, Fieldston Road. C. 1880.

A fieldstone mansion designed in a simplified French Second Empire style with an impressive bellcast mansard roof. The drastically altered wrap-around porch is grossly out of scale to the rest of the house and reduces the structure's architectural impact.

Fieldston, area bounded by Manhattan College Parkway, Henry Hudson Parkway, and Post Road.

One of the city's finest residential enclaves, Fieldston is a private community characterized by lavish "suburban" style houses and private schools set along winding roads. Many of the residences in this heavily wooded section were built during the 1920's, although homebuilding in the area continues today. The most popular architectural style in Fieldston is the neo-Tudor, a romantic mode that is well suited to the area's varied topography.

Johnson Avenue Area near the Spuyten Duyvil Railroad Station.

A rocky, wooded escarpment dotted with a few attractive, but generally altered, nineteenth-century frame dwellings. Overlooking Inwood Hill Park and the junction of the Harlem and Hudson Rivers, the area has great scenic qualities.

NORTH BRONX/WILLIAMSBRIDGE

3250 Barker Avenue. Early-nineteenth century.

A vacant, dilapidated Greek Revival dwelling set above the street on a small knoll. Ionic porch columns and bracketed cornices are the only remaining traces of this structure's past glory.

718 East 224th Street. Early-nineteenth century.

A re-sided Greek Revival residence displaying its original peaked roof profile and a lovely doorway framed with pilasters and sidelights.

Woodlawn Cemetery, bounded by Jerome Avenue, East 233rd Street, Webster Avenue, and East 211th Street. 1863.

Woodlawn was laid out in 1863 and reflects the nineteenth-century Romantic notion (first seen in New York City at Brooklyn's Greenwood Cemetery) that cemeteries should be rural and bucolic extensions of a city's park system. Over the years, Woodlawn not only has become the resting place for many well known New Yorkers, but also has retained the sylvan charms which make it such a valuable asset to the Bronx.

EAST BRONX/CITY ISLAND

Pelham Bay Park.

Occupying much of the original township of Pelham, this attractive park encompasses some of the most extensive tracts of undeveloped marsh land and woodland remaining in the city.

Rice Stadium, Pelham Bay Park, north of Middletown Road. Herts & Robertson, 1916.

A unique structure that consists of a large concrete grandstand crowned by a small Greek temple framing an allegorical figure of The American Boy by sculptor Louis St. Lannes.

2044 Watson Avenue. early-nineteenth century

2525 Woodhull Avenue. early-nineteenth century

Two early nineteenth-century frame dwellings which, while severely altered, nevertheless exhibit handsome Greek Revival entryway details.

First Presbyterian Church of Throg's Neck, 3051 East Tremont Avenue. C. 1880.

Commanding a conspicuous site above East Tremont Avenue, this brick and stone church has the banded arches that are characteristic of High Victorian Gothic architecture. The prominent bell tower displays a handsome profile, but its architectural integrity has been compromised by the addition of aluminum siding.

Trinity Methodist Church, 113 Bay Street. Mid-nineteenth century.

A mid-nineteenth century frame structure designed in the Gothic Revival mode, this rural church retains considerable charm despite the fact that it has been completely re-sided in aluminum.

284 City Island Avenue. C. 1890.

A five-story commercial structure topped by an unusual gambrel roof.

84-86 Schofield Street. Mid-nineteenth century.

A delightful house that is greatly enhanced by a full width veranda with carved posts and a mansard roof pierced by segmentally-arched dormers.

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